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# Authentic movement as one tool for redefining feminine identity in the Jungian active imagination process.

Sara A. Haynes

*University of Massachusetts Amherst*

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AUTHENTIC MOVEMENT AS ONE TOOL FOR REDEFINING FEMININE  
IDENTITY IN THE JUNGIAN ACTIVE IMAGINATION PROCESS

A Dissertation Presented

By

SARA ANN HAYNES

Submitted to the Graduate School of the  
University of Massachusetts in partial fulfillment  
of the requirements for the degree of

DOCTOR OF EDUCATION

September 1984

School of Education

Sara Ann Haynes



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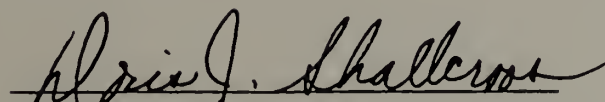
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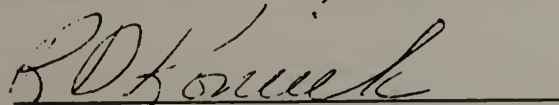
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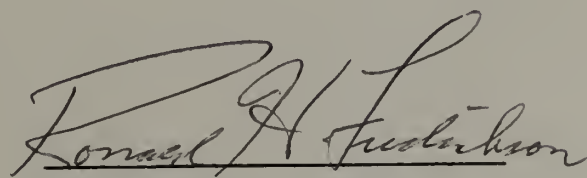
SARA ANN HAYNES

Approved as to style and content by:

  
Doris Shallicross, Chairperson

  
Rosalind de Mille, Member

  
Richard Konicek, Member

  
Mario Fantini, Dean  
School of Education

## DEDICATION

Dedicated to Joan Chodorow who introduced me to authentic movement and has been my mentor and friend ever since. Also to Bessie Schonberg and Ruth Lloyd who taught me choreography, and to the memory of their husbands Dimitry Varley and Norman Lloyd.

## ACKNOWLEDGEMENTS

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Finally my appreciation and thanks for the lovely Pioneer Valley that surrounds the University of Massachusetts, with special thanks to the Great Grey Owl of Hadley of 1984 and the surprising sunflower out my window planted by a passing bird.

## ABSTRACT

### Authentic Movement as One Tool for Redefining Feminine Identity in the Jungian Active Imagination Process

(September 1984)

Sara Ann Haynes, B.A., Sarah Lawrence College

M.S., Bank Street College of Education

Ed.D., University of Massachusetts

Directed by: Professor Doris Shallcross

Authentic movement is introduced as the movement aspect of Jung's active imagination, with a discussion of the underlying theoretical concepts. A review of the literature and workshop experiences examines the major trends in authentic movement. Various contexts for the practice of authentic movement as a creative and personal meditation are presented, with a discussion of new trends in Jungian attitudes toward including the body and a redefining of Jung's understanding of feminine identity in contemporary analysis. With this background, data is then presented in the form of four participants' self reports highlighted by the author's commentary on some of the collective implications of their processes. Research questions are addressed bringing the collective implications of the four participants' experiences to approach a redefinition of the

feminine and identifying the similarities in collective issues that have arisen between these four women participants and those described in the Jungian literature. A discussion of the material follows, with the introduction of a model helping to further demonstrate authentic movement as a tool in the active imagination process for redefining feminine identity. Recommendations are outlined for further research.

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# CHAPTER I

## INTRODUCTION AND RATIONALE FOR THE STUDY

### Introduction

Jung developed active imagination as a meditative procedure in order to relate directly to the unconscious. Alongside dream interpretation, it can facilitate the process of becoming conscious, bridging consciousness to previously unacceptable or unrealized contents of the unconscious. Over time the unconscious can become a friend who is always there for reference and contact. The method involves a conscious submerging in the unconscious, letting it communicate its wisdom. The images which lie behind emotions emerge with a life of their own and symbolic events develop according to their own logic, if not interfered with by conscious reason (Jung, 1961). These contents are then observed, pictured, and meditated upon. They are painted, modelled, sometimes danced or recorded as dialogue with inner figures. This can be done alone as well as (in America, at least) in a group. Jung, however, for the most part, encouraged work alone towards the end of the therapeutic process as a way to promote autonomous work without the therapist.

Active imagination gives the arts a conceptual framework which everyone, not just the artist, shaman, or madman, can use to contact the realm of the imagined. A strong ego is required, a willingness to let go, lose control, and trust in inner wisdom and direction. Discipline is also needed afterwards to record and integrate the messages of active imagination into one's conscious attitude and life.

Movement was rarely used by Jung's clients, partly because of the limited possibilities for documentation (there were no videotapes or tape recorders at that time). Another reason it was not more widely used, in this writer's opinion, is that Switzerland, where Jung practiced, did not have the modern dance background that was thriving in Germany and America. The strong emphasis in these two countries was on choreographers finding their own individual deeper messages and movement styles. It was this background that fed experimentation for Whitehouse, the "mother" of authentic movement. The rise of the women's movement in the U.S.A. and changes in attitudes towards the body also have importance for this issue and need further research.

Becoming aware of movement as a coexistence of subjective/objective nonverbal language and of the body/mind as a unity rather than two polarized opposites can be

of great benefit to us in health and in illness. Edward Whitmont has written about the need for body work and awareness in the Jungian community. He writes:

Our emotions and problems are not merely in our souls, they are also in our bodies, and they are also in what we call psychosomatic conditions. . . . the restorative and balancing effect of this sort of awareness is bound to have restorative powers upon the body as well. (1972, p. 16)

Martha Graham tells her students, "The body doesn't lie. It is you." We are like our movement, for the movement is ourselves living, vital and experiencing or tense; restricted, or spontaneous and flowing.

Movement and some exposure to nonverbal communication can be part of a holistic training for any of the helping professions. However, outside the dance therapy profession, there is little awareness of the deep benefit of working with movement in an alpha state on one's own to solve problems and to connect with the unconscious in a profoundly healing and meaningful way. Like journal writing, drawing, etc., movement and moving can be a way to center, keep in touch with the inner/outer continuum and allow the unconscious, conscious value. This can be a powerful regenerative tool to help prevent burnout in busy verbal or less verbal professional lives.

There has, to date, been no researched and reported study of the relationship between: (1) authentic movement (an extension of Carl Jung's active imagination

process first developed and taught by Mary Whitehouse, an American dancer/dance therapist) as a tool for accessing the unconscious; and (2) contemporary exploration toward redefining the nature of the feminine specifically in the Jungian therapeutic community. Although there is a growing acknowledgement throughout the field of psychotherapeutic research that more study is needed in understanding the body as subject rather than as object, on nonverbal forms of experience as research tools, and on accessing the unconscious, information specifically on authentic movement is rare and scattered. Little or no reference is made to it in the literature on expressive therapy, dance therapy or Jungian active imagination. What is known about the theory, practice and benefits of authentic movement resides with a small group of recognized female dance therapists and three Jungian therapists. There is a need to document and assess what is known in order to facilitate the use of authentic movement as one significant tool for accessing the unconscious by a wider community, and specifically to increase our understanding of the feminine as it is being researched in the wider community and within Jungian therapeutic and theoretical contexts.

#### Statement of the Problem

The problem addressed by this study is the relationship between authentic movement as a new tool for

accessing the unconscious, and the nature of the feminine, especially as it is under consideration by the Jungian community of therapists and analysts. Authentic movement as a research tool and the need for greater understanding of the nature of the feminine is a connection which has not been made, but is timely. Awareness of the body and of the feminine search for identity are currently being recognized as of great significance. There are, therefore, two major foci to the central problem of this study: (1) authentic movement, its history, significance, and potential; and (2) the current attempt to understand the nature of the feminine, particularly in Jungian circles.

There is a tremendous movement at this time in the collective psyche to define the feminine. Developmental psychologist Carol Gilligan (1982) states that one of the most pressing items on the agenda for research on adult development is the need to delineate in women's own terms the experience of their adult lives which would bring to adult understanding a new perspective on relationships. The emphasis in Jungian depth psychology in relation to the feminine and the body has been on understanding visual images and symbols while ignoring the body. Ways of accessing the unconscious have been heavily geared towards images and symbols, so that we know comparatively little about the life of the body and how the unconscious moves



through this channel. Analyst Arnold Mindell explains that the reason for this is, "Every discovery about the unconscious focuses on some new thing and neglects other important phenomena" (1981, p. 66). He further suggests that we Westerners tend to master our bodies with our minds, treating the body as object rather than subject. Thus we remain in the dark about how the body experiences itself (p. 70).

The late Mary Whitehouse, a dancer who first discovered, taught, and wrote on the authentic movement process now used by some movement/dance therapists in America, would support Mindell's statement. She wrote that when one trains the body as object and controls or manipulates it, one need not experience "the dark connection between what we are like and how we move." One is still doing something to the body, not with it.

But when it is somehow myself, impelled by impulses, feelings and inward demands for action to be perceived and allowed, I am suddenly aware of being involved with both an inner process of self-recognition and the possibility of inner growth. (Whitehouse, 1968, p. 63) *no reference of this year span*

Jungian literature on the feminine emphasizes using myths, gods, goddesses, dream analysis, symbols, art. These are more externally focused media for understanding the feminine than the direct access to it through involvement with the whole body. A growing number of somatic or psychobiologically oriented therapies, alongside

the Jungian, are now challenging the predominate assumption that "talking-it-out" is better than "acting-it-out" (Geller, 1973, p. 10; McNiff, 1981; Whitmont, 1972; Mindell, 1983; Woodman, 1983, 1984). The rise of the expressive therapies and the holistic health movement is a further extension of the same development.

Authentic movement, an extension of Carl Jung's active imagination process, is a valuable contribution to the tools available to those seeking to understand the nature of the feminine, particularly to women themselves, experiencing their feminine psyches. By using her own body, a woman can directly and "authentically" find out about her own feminine psychology not as it is defined by the culture, but by herself within her individual soma/psyche experience.

Authentic movement, a meditative process usually done with the eyes closed, was developed as a procedure to relate to and confront the unconscious. We have been gathering information on authentic movement for some twenty-five years.

There are 155 masters theses and 12 doctoral dissertations on dance therapy as of 1981. There are very few individual examples of the authentic movement process included in these unpublished academic papers. This also holds true for articles in psychological and dance therapy



journals. There is a need to combine women's descriptions of their own processes in authentic movement using both personal and academic written reports with what we already know about women's issues and the active imagination process using the body as its medium. This would enrich our understanding of authentic movement as one unique and very direct tool to help redefine feminine identity.

These two inquiries, authentic movement and the nature of the feminine, have been going on side-by-side. There is a growing interest in redefining the feminine, in the larger culture as well as in Jungian psychology, and in discoveries about the nature of the feminine by women using authentic movement. Discoveries made in the two disciplines have not been adequately brought together. To attempt to do so is the problem of this study.

### Purpose of the Study

Relying on established Jungian theory and concepts of the active imagination process with its personal and collective dimensions, and using primary source material of actual movement experiences, it is the purpose of this study to determine some of the implications for the understanding of a redefinition of feminine identity.

Primary source material of actual movement experiences of four women will be investigated to support the

use of authentic movement as a tool for redefining feminine identity in Jungian active imagination process.

### Discussion of Purpose of the Study

The Jungian framework for the study points to the archetypal connectedness of body (soma) and psyche, the one being the expression of the other without any rationalization needed. Jung has stated:

Those who are able to express the unconscious by means of bodily movements are rather rare. . . . I have come across cases of women who did not draw mandalas but danced them instead. . . . One or two women danced their unconscious figures. (1916, p. 84; 1929, p. 23; 1935, p. 173)

If it is true that women have more difficulty developing an autonomous sense of identity than men do (Miller, 1976; Gilligan, 1982), then presenting four women writing about their own process powerfully demonstrates the experience of women changing and finding their deeper identity. The process discussed in this chapter offers an alternative method for doing active imagination to that described by Jean Shinoda Bolen:

Actively imagining goddesses can help a woman know the archetypes active in her psyche. She might visualize a goddess, and then, once she has a vivid image in her mind, see if she can have a conversation with the visualized figure. Using "active imagination"--as this process that was discovered by Jung--(sic) is called, she may find that she can ask questions and get answers. If she is receptively attuned to hear an answer that she does not consciously invent, a woman using active imagination often finds herself as if in a

real conversation, which increases her knowledge about an archetypal figure that is a part of herself. (1984, p. 277)

Authentic movement is a deep trust in one's own psyche, and that of one's clients. This trust allows the psyche to bring to consciousness the deeper levels needing to be integrated at a particular point in time. This has nothing to do with artificially structuring a workshop experience or individual session or with guided imagery. An individual may respond to that kind of "stimulus" from the same depths and with an authentic individual process, but in that context the psyche is not allowed its full autonomy.

By introducing four examples of women describing in their own words how they "moved out" their active imagination process (using authentic movement) and how they gradually understood a shift in their perspective on their identity as women, it is demonstrated that the process is true, authentic to each individual woman. Furthermore, it is shown that this is a most direct access for each woman to find out about herself rather than relying solely on more secondary, intellectual probings into historical mythological goddesses and theoretical books on the feminine or on the writings of therapists describing specific cases from their own points of view. This process allows each woman to be involved totally, physically, mentally, and spiritually in developing her own inner therapist/

witness to carry her through integrating the ongoing flow of unconscious material throughout her life.

To try to present the essence and flavor of a non-verbal movement experience without the experience itself is an impossible task. The eloquent writings of the four women participants with a short contribution by the male friend of one of them do not need any analytical comments. The task of this study is first to share appreciatively their process with its mover/witness paradigm in something like a reader/writer paradigm. As explained in Chapter II, this requires a receptive mode of observing by the reader (witness) maximizing input from the unconscious of the reader (witness) while observing the writer participant who in this study is also the mover. It may then be possible to see what emerges from the material to illuminate some of the larger collective issues of feminine identity.

This study attempts to stimulate in the reader of the accounts written by the movers, new ways of looking at the body in active imagination--ways not explored in this presentation.

The major assumptions in this study are the following: (1) Reading the accounts of people writing about their own process is one of the best ways of communicating what this process is and what it means to the people

experiencing it. (2) It is possible to communicate non-verbal experience and changes in attitude through written verbal forms. In this study these are represented by a creation myth and five-part dance by one participant, academic Master's theses by two participants, and an undergraduate project for a dance therapy course by one participant. (3) To the degree that a person does not admit the validity of the other person (or of the unconscious), he/she denies "the other" within himself and outside himself the right to exist as Jung states (CW, Vol. 8, Para. 187). (4) A final assumption is that the active imagination process with its non-judgmental approach on the part of therapist/witness/reader can be applied to research studies on the process itself, i.e., the research subjects are not to be compared to each other from an evaluative perspective.

#### Rationale of the Study

Four examples of women moving in response to their active imagination process are presented, and some of the ramifications are discussed in relation to both the process and feminine identity in the wider collective. Carl Jung, Barbara Hannah, and Marie Louise Von Franz have set the precedent for using the writing of persons to study the shift experienced in their own perspectives on



themselves through the active imagination process. They have recorded verbatim accounts of sixteenth century medieval alchemists as well as twentieth century analysts. Jung referred to the introverted psychological tradition in alchemy as the art of active imagination with material (Von Franz, 1979). It has been left to dance therapy literature rather than Jungian analytical writing to describe this same tradition as expressed through the body and movement (see Chapter II). At this early stage of exploring dance therapy as a primary therapy modality rather than solely as an adjunct therapy, little space has necessarily been given to accounts written by women themselves of their own authentic movement process. There are none by men so far.

In proper clinical tradition, none of the short descriptive paragraphs of authentic movement in published articles has been "owned," signed by the real person involved. It is the purpose of this study to allow women to express fully in their own words, with accompanying dreams, drawings and dialogues, their nonverbal process of self discovery. Therefore, this study uses some of the rare unpublished Master's theses and academic papers which include authentic movement. In this way an attempt is made to contribute to answering the need stated in the past few years by developmental psychologists Jean Baker Miller and

Carol Gilligan. The need they have substantiated is for women in their own terms to differentiate their adult development from that of men. This would begin to right the one-sided balance of understanding by male developmental psychologists such as Ericson, Kohlberg, etc. who have based their research only on male populations (Gilligan, 1983).

The four women in this study have signed their names to their own descriptions of their authentic movement process. This is one of the strongest ways of affirming one's contribution to greater understanding not only of oneself and one's collective feminine identity, but also of the authentic movement process. The writers/movers in this study have shared themselves in the genuine hope that growing numbers of people, not just dance oriented people or women, will find this whole body way of working to be as meaningful and rich a way into the myth of their own lives as the women themselves have found it to be.

It is demonstrated by focusing on a wide range of participants in both age and formal experience in therapy that the unconscious exerts a unique, autonomous effect on the human body in this altered state of consciousness. The shift experienced by the participants' perspective of themselves as women during this process is revealed in

their own words. By not taking analysands (case studies), this study explores the readiness in our culture today for some people to use this process for their own self discovery without outside expert/analyst, and by inference, to raise the level of consciousness in the community around them (see Nace, Chapter III).

The nature of this study is idiosyncratic to a certain extent. The unfolding of each client's way of reporting her movement process is based on her own abilities, styles, and ways of perceiving her internal and external world. To reduce data to other than descriptive detailed self-reports would not help any other individual in describing her/his self-perceptions, nor would it do justice to the broadening of our understanding of the authentic movement process itself. Carl Rogers has said about the self-report approach:

To my way of thinking, this personal, phenomenological type of study--especially when one reads all of the responses--is far more valuable than the traditional "hard-headed" empirical approach. This kind of study, often scored by psychologists as being "merely, self-reports," actually gives the deepest insights into what the experience has meant. . . . For me, this kind of organized, naturalistic study may well be the most fruitful way of advancing our knowledge in these subtle and unknown fields. (1969, p. 133)

Three primary characteristics of this exploratory study are: (1) self reports of personal experience rather than analytical case studies; (2) a wide range of age and



experience with therapy among participants; and (3) all participants love dancing and have had varying amounts of experience. The rationale for developing these characteristics is that in this way it can best be demonstrated that healthy, functioning women in or outside the therapeutic relationship can experience their own deeper identity through the authentic movement process. It requires only the ability the four women have to "let go," trust the inner "other."

### Design of the Study

Four examples of women moving and writing about their active imagination process will be presented in an appendix. Some of the ramifications of the experiences will be discussed in relation to the feminine identity in the wider collective. Research questions will be identified and a model will be presented that further clarifies the process as it relates to this study.

By using a nonanalytic method, it is hoped to open up possibilities for understanding not only the individual on her own terms in this process, but more collective issues and something of how the unconscious moves through the body. A nonanalytic approach empowers the mover and the reader to make meaning without an outside critical expert. If there is too much emphasis on the analysis,

understanding and interpretation of the inner product, the power of the symbol can be lost. A balance of both tendencies is needed to facilitate the transcendent function (Jung, 1983).

### Research questions

Two research questions are considered in this study.

1. What collective implications on the redefining of feminine identity can be drawn from four different individual experiences of authentic movement?

2. What are the similarities between the collective issues arising from these women's experiences to those described in the Jungian literature?

The theoretical basis for this study and the questions outlined above indicate an open-ended approach to the search for deeper understanding of the ways the body (soma) and psyche interrelate as well as the issue of differentiating feminine identity in the individual and in the wider collective. This approach puts the individual at the center of the inquiry.

It is the individual at the center, actively involved in the construction of her own identity and coming to know the unconscious (Self), who must be asked to define this process herself.

### Methodology

Collection of the data consisted of gathering material from the writing, academic and/or personal journal writing of four women, and the male friend of one of them who was a part of her movement process.

The participants were asked to share in writing, tape, or private conversation a shift or transformation in their understanding of themselves as women, personal and/or collective, which occurred as a result of authentic movement.

A post experience paragraph in writing from each participant was requested. This was to find out how the experience was perceived over a period of time and what its influence seemed to be after the initial writing.

The surrounding dreams, dialogues, and real-life relationships were solicited to make this authentic movement process part of a single continuum.

Participants were volunteers sought through personal contacts and classes.

The collection of data thus consisted of self-reports from four women in a mixture of informal conversations and written material. In one case, (Nace) the author of this study observed her moving with her male friend (Watson) in an authentic movement process for her final project presentation for the undergraduate dance

therapy class at Smith College. This was then written up both by the researcher and Nace. The written account of the researcher is in the section of Chapter III titled "Nace and Watson." Nace's account is in the appendix.

The researcher thus actually witnessed only one of the four women's movement processes. A second example of comments by an outside witness verifying the process is reported by Susan Schell (Chapter III).

Thus, two forms of data gathering, by an observer and by self report of the participant, have been used to support the position of this study that the authentic movement process is a tool that can be explored to redefine feminine identity.

To analyze data in an open-ended qualitative self report study of this nature, the emphasis is on excerpts and quotations from the original material of the participants. Similarities between issues on the feminine raised by contemporary Jungian writers and those of the four participants will be explored. The focus is on the shift for each woman in her understanding of herself and the collective implications of her process as interpreted by the researcher. These points of reference attest to the two research questions to be discussed in Chapter IV.

A model of the authentic movement process as a tool for redefining feminine identity has been created and

the participants' material incorporated into the explanation of the model.

Conclusions and significance of the study are then identified and future recommendations indicated.

### Definition of Terms<sup>1</sup>

Active imagination. A technique developed by Jung in which the conscious mind suspends its critical faculty and interacts with unconscious content that arises spontaneously. The conscious mind allows the image, mood, obsessive thought, or feeling arising from the unconscious to elaborate itself autonomously--to live its own life--while actively engaging and interacting with it, thereby creating a scenario. The experience is often given concrete expression, usually in written or graphic form. Thus objectified, the unconscious content becomes more accessible to understanding and assimilation, and the individual is freed from its domination. Technically, active imagination must arise spontaneously and is to be distinguished from closely related techniques such as "guided daydream" or "guided fantasy."

ADTA. The American Dance Therapy Association was founded in 1965. It has numerous chapters in the United States and Canada, and a bibliography with more than five hundred entries, including twelve unpublished dissertations

up to 1981. The code of the ADTA is designed to be used together with the Ethical Standards of Practice of Registered Dance Therapists and Members of the American Dance Therapy Association. The ADTA defines dance therapy as "the psychotherapeutic use of movement as a process which furthers the emotional and physical integration of the individual."

Animus (Latin, "spirit"). The unconscious, masculine side of a woman's personality. He personifies the Logos principle. Identification with the animus can cause a woman to become rigid, opinionated, and argumentative. More positively, he is the inner man who acts as a bridge between the woman's ego and her own creative resources in the unconscious.

Archetypes. Irrepresentable in themselves, but their effects appear in consciousness as the archetypal images and ideas. These are universal patterns or motifs which come from the collective unconscious and are the basic content of religions, mythologies, legends, and fairytales. They emerge in individuals through dreams and visions.

Authentic movement. A part of Jung's active imagination process. Authentic movement was originated by Mary Whitehouse, who developed it from her own Jungian analysis and dance background, studying with Martha Graham



and Mary Wigman. It can be immediately recognized by an observer as a uniquely meditative, often slow tempo movement phrase usually done with the eyes closed. Mary Whitehouse has defined authentic movement as the mover seeming "moved and moving at the same time," that is, moved by inner impulses (the unconscious) rather than by the conscious will.

Complex. An emotionally charged group of ideas or images. At the "center" of a complex is an archetype or archetypal image.

Ego. The central complex in the field of consciousness. A strong ego can relate objectively to activated contents of the unconscious (i.e., other complexes), rather than identifying with them, which appears as a state of possession.

Feeling. One of the four psychic functions. It is a rational function which evaluates the worth of relationships and situations. Feeling must be distinguished from emotion, which is due to an activated complex.

Individuation. The conscious realization of one's unique psychological reality, including both strengths and limitations. It leads to the experience of the Self as the regulating center of the psyche.

Intuition. One of the four psychic functions. It is the irrational function which tells us the possibilities

inherent in the present. In contrast to sensation (the function which perceives immediate reality through the physical senses) intuition perceives via the unconscious, e.g., flashes of insight of unknown origin.

Mandala. A two or three-dimensional, circular or square composition--in graphic, poetic or dance form--having a concentric, symmetrical pattern based upon the number four or its multiples. Purely geometric in form, or in the form of flower, cross, wheel, clock, a mandala presents an image of harmony and totality, as well as of a magical or sacred enclosure which affords containment and protection. Used in certain Eastern religions as a meditative device, mandalas were frequently observed by Jung to arise spontaneously from the unconscious in dreams or fantasy as compensatory and healing symbols of order and wholeness at times of psychic confusion and fragmentation.

Mother Archetype (Great Mother, Earth Mother). The archetype that is the inherited pattern of potential experience of mothering and being mothered. As the fundamental archetype, endemic to all species, it embodies the impersonal, inexorable, dual standpoint of "mother nature"; in the great-round of nature, it happens that destruction, barrenness, death and decay inevitably and necessarily alternate with creation, fertility, birth, and flowering. The mother archetype includes the negative, death-dealing,



devouring mother, and devilish witch together with the positive, life-giving, nurturing mother, and spiritually exalted wise old woman. An identification with the archetype will lead to too much or too little mothering. While the personal mother is the primary awakener and early carrier of projection of the mother archetype, it can be expressed in many forms. It may be associated with elements of nature, with hollow, concave vessels, protective magic circles or mandalas, and with many animals, helpful or menacing. Because it encompasses all of nature, it corresponds to the collective unconscious, and, in its most pristine representation, it is matter itself. Bast, Isis, Aphrodite, and Kali are four of the numerous representations of the mother archetype as mother goddess.

Negative Mother (Terrible Mother). The evil aspect of the mother archetype. Figuratively, it is the overwhelming, destructive, threatening, and regressive power of the collective unconscious. The negative mother is represented in mythology and folklore by female figures who wreck havoc on their victims, devour them, or lure them to destruction through seduction or enchantment--Lilith, the Gorgons, Calypso, the Lorelei, sirens, harpies, Frau Holle, the Baba Yaga, wicked witches and stepmothers, and such goddesses as Ishtar, Isis, Aphrodite, Kali, Hecate, and Hel in their terrible or evil aspects. Other

representations may be devouring or entwining monsters, animals, and plants--serpents, dragons, whales, spiders, bittersweet, and coffins, graves, deep water, witches' familiars and paraphernalia.

Numinous. That affective property of an activated archetype that is evoked by its image or outer manifestation and experienced directly as ineffable, mysterious, terrifying, or awesome. The numinous effect exerts upon the individual in whom it is constellated an overwhelming, obsessive, emotional fascination of sufficient force to cause an alteration of consciousness.

Persona (Latin, "actor's mask"). One's social role, derived from the expectations of society and early training. A strong ego relates to the outside world through a flexible persona; identification with a specific persona (doctor, scholar, artist, etc.) inhibits psychological development.

Projection. The process whereby an unconscious quality or characteristic of one's own is perceived and reacted to in an outer object or person. Projection of the anima or animus onto a real woman or man is experienced as falling in love. Frustrated expectations indicate the need to withdraw projections, in order to relate to the reality of other people.

Self. The archetype of wholeness and the

regulating center of the personality. It is experienced as a transpersonal power which transcends the ego, e.g., God.

Shadow. An unconscious part of the personality characterized by traits and attitudes, whether negative or positive, which the conscious ego tends to reject or ignore. It is personified in dreams by persons of the same sex as the dreamer. Consciously assimilating one's shadow usually results in an increase of energy.

Transcendent function. The reconciling "third" which emerges from the unconscious (in the form of a symbol or a new attitude) after the conflicting opposites have been consciously differentiated, and the tension between them held.

(The) Unconscious. The unknown region of the psyche, comprised of two levels: the personal and the collective. The unconscious can be characterized only in terms of the psychological phenomena apparently generated by it (and variously referred to as unconscious "products," "contents," "material," or "activity"), such as dreams or fantasies, projections, mental blocks, memory lapses, inappropriate reactions, involuntary behavior, unexpected thoughts, feelings, wishes, impulses. It is regarded as a source of consciousness that is progressively enriched by the assimilation of unconscious contents. Unconscious

content appears to compensate any one-sided attitude or view held in consciousness, thereby maintaining or restoring psychic equilibrium and advancing the progress of psychic growth or individuation.

Wise old woman. Image of a positive aspect of the mother archetype as transformative, spiritual, feminine wisdom, informed by the heart and instincts, down to earth, concrete, organic, pertaining to psychological growth, to personal relatedness, and to material expression of spiritual ideas. In a woman's psyche, the wise old woman is a mistress of woman toward psychological transformation while she remains rooted in her female nature. The wise old woman is closely related to the archetype of the self and is sometimes referred to as the feminine self or feminine aspect of the self. Some representations in mythology, folklore, and dreams include Sophia, Wisdom or Sapientia, priestess, sibyl, prophetess, good witch, city, flower, and transformative vessels--baptismal font, chemical retort, pressure cooker.

#### Delimitations and Limitations

The scope of this study is limited to an attempt to integrate the implications of the self reports with the wider feminine collective issues.

It is a delimitation of the study to focus on the

participant mover's process and not the relationship between the mover and witness/analyst. Furthermore, analytical comparisons are not made between the participants.

This study is limited to the context of Jungian theory, with its understanding that it is possible to access the unconscious.

This study does not cover the values of or use of authentic movement in groups, nor does it demonstrate the value of being able to work simultaneously on a one-to-one basis and with groups. The focus on the individual is a limitation of this study.

The restriction of research to interviews, verbal reports and written experiential journal entries concerning specific experiences rather than observation and categorization of behavioral differences on a group level is a limitation of this study.

Due to the emphasis on authentic movement, right brain, intuitive, subjective experience, this study is limited to considering the nature of the feminine from that point of view, out of many possible approaches to the subject.

This study does not include an exploration of the developmental issues raised by the wide age range among the participants.

It is a limitation of this study that the emphasis

has been on the first three steps of the active imagination process (see Chapter II). Step IV and the integrating process in the individual's lives has been indicated but not explored.

### Significance of the Study

This study will make a contribution to the Jungian Community's verbal analysts and expressive therapists. It will interest those who are beginning to bridge these two opposite poles in training programs at this time. It will be of interest to Jungians and all those who are working to understand body messages in illness and dreams.

This study will also be of interest to choreographers in and outside college communities. The contribution of the writing of four participants about their own processes will be of value to those interested in creative and academic writing.

A study of this type which explores the contribution of four women participants of different ages will be of value to those who are interested in women's adult developmental issues.

The processes described by the four women participants in this study will allow primary source material to encourage other women to explore authentic movement as an alternate way to find their deeper feminine identity.



The dance therapy community will find potential avenues for future research from the presentation of unpublished as well as summarization of published data on authentic movement.

### Summary

This chapter has introduced Jung's active imagination in its movement aspect, authentic movement. It has been indicated that no significant link exists in the literature between authentic movement and the exploration of the feminine identity, and that such a link may be useful to many women interested in working with the active imagination process to connect to their deeper feminine identity.

The research design, methodology, delimitations and limitations, as well as some consideration of the significance of this study have been discussed. Two research questions have been identified and some specific terminology has been defined for the context of this paper.



### Notes

1. The preceding definitions are taken in part from Wheelwright, 1981, pp. 277-287; and Woodman, 1980, pp. 131-132, and 1982, pp. 131-132.

## C H A P T E R     I I

### REVIEW OF THE LITERATURE

#### Introduction

The first section of Chapter II contains a description of Jung's view of the unconscious and its underlying principles. This background is necessary for the remaining portion of the chapter: a description of active imagination, its history and the present day use of authentic movement, a review of the main trends in the literature and workshops on authentic movement, and a discussion of some of the attitudes emerging from the Jungian writers focusing on the issue of the feminine.

#### Jung's View of the Unconscious

Jung's concept of the unconscious differs from that of Freud in three ways according to Ellenberger: (1) "It has an autonomous course of development; (2) It is complimentary to consciousness; and (3) It is the seat of primordial images, the archetypes" (1970, p. 705). Freud considered the unconscious a repository of past experiences whereas Jung had a more dynamic formulation. He felt the unconscious capable of wisdom the conscious

person did not have. He gave it a mythopoetic function in which it was constantly weaving fantasies that have within them the meaning needed by the person at that time. He divided the unconscious into the personal and the collective. The personal unconscious relates to personal memories and repressed materials. The collective unconscious contains all that is beyond our personal experience, i.e., transpersonal, and connects us to the archetypal world we all share in common. The Self is the most central of all archetypes. The Self should not be confused with the conscious ego. Self is the ordering and unifying center of the total psyche, conscious and unconscious. It is normally unconscious but shows itself in projected form or through archetypal figures appearing in dreams and fantasies. Jung saw the emergence of the infant out of the collective unconscious going through a series of metamorphoses to the completion of the self, a process he called individuation. When the individuation is achieved, the ego is no longer the center of the personality but revolves on an ego/self axis rather like a planet revolving around an invisible sun (the Self).

It will be helpful at this point to include a diagram illustrating Jung's view of the whole person.

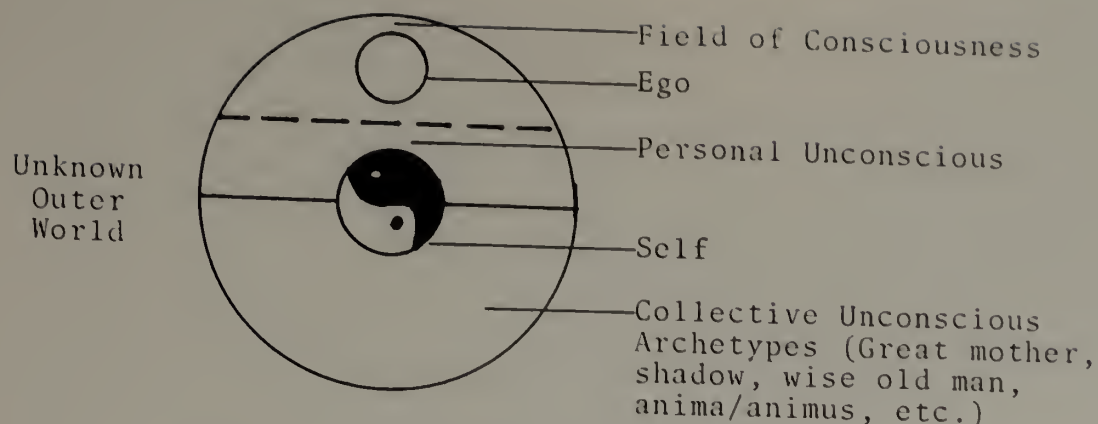


Fig. 1. Diagram of the whole person.

(Margaret F. Keyes - Inward Journey, 1983, p. 100)

The Ego is the area of subjective identity while the Self is the area of objective identity in the psyche. The Ego floats in its field of consciousness at the top part of the diagram. The Ego is the part of the person that "wills and chooses." The field around it contains everything the person consciously knows, people, emotions, cognitive understanding, etc. The unknown areas of awareness are outside in the outer world or inside in the unknown inner world below the conscious level. "The task is to bring consciousness and unconsciousness into an active and creative relationship" (Jung, Vol. 8, p. 69).

Jung's own journey into his unconscious (1913-1917) is described movingly in his autobiography, Memories, Dreams and Reflections. Jung's experience, like Freud's, has been called by Ellenberger a creative illness. "Both

men," he states, "made this process a model to be followed by their disciples under the name of training analysis" (Ellenberger, 1970, p. 890). Like shamans in primitive societies, these men on recovery felt that whatever they had discovered was a universal truth. Freud brought back the Oedipus complex and the infantile sexual root of neurosis and Jung the anima (see Definition of Terms) and the process of individuation with its numinous Self at its center. Thus the basic tenets of both these pioneer men originated from the experience of a creative illness rather than from objective clinical research. Jung developed the process of active imagination in this time. He later emphasized it as a way for analysands to become independent of the therapist in the second part of analysis. He did not encourage it to be done in sessions with the analyst. However, his former client and companion on much of his inner journey, Toni Wolff, who was for many years President of the Analytic Psychology Association in Zurich did allow active imagination in her sessions with clients (Champernowne, 1980; Keller, 1982).

Marie Louise Von Franz has written in her introduction to Hannah's new book, Encounters With the Soul:

Active imagination is the most powerful tool in Jung's psychology for achieving wholeness--far more efficient than dream interpretation alone. . . . In contrast to the numerous existing techniques of passive imagination, active imagination is done alone, to which most people must overcome considerable

resistance. It is a form of play, but a bloody serious one. Perhaps, therefore, the resistance many people have against it is sometimes justified, and one should pay attention to it. (1982, p. 2)

#### Four Steps of the Active Imagination Process

##### First step: opening to the unconscious

The first step in active imagination, according to Jung, Hannah, and Von Franz (1968, 1981, 1975), is to be alone and as free as possible from disturbance. Next, one sits down and concentrates on seeing or hearing whatever comes up from the unconscious. Often this is far from easy. The image must be prevented from disappearing back into the unconscious by drawing, painting, or writing down, "sometimes even by moving or dancing" (Hannah, 1981, p. 16). In other words, the first step is to learn or to see or to hear the dream while awake.

This step in active imagination is similar to that of meditation forms and of many psychological approaches allowing the emergence of unconscious contents. It involves a suspension of our rational, critical faculties in order to allow the emergence of unconscious contents. The

. . . use of relaxation techniques, special attention to breath, development of sensory, kinesthetic awareness, awareness of body parts and how they relate to each other. . . all are important keys in opening doors to the unconscious. (Smallwood, 1977, p. 6)

Waltner often uses stretching, yawning as a "rite



of entry." Adler explores walking until something draws one inward.

Whitehouse writes that the authentic, true, spontaneous movement coming occasionally out of improvisation, originated from body awareness of inner impulses usually done with the eyes closed. This was followed by a process of "I am moved" rather than its opposite "I move" (i.e., I (ego) choose to direct and product movement). This moment when "I am moved" is astonishing to both dancers and non-dancers:

It is a moment when the ego gives up control, stops choosing, stops exerting demands, allowing the Self, (i.e., transpersonal) to take over moving the physical body as it will. It is a moment of unpremeditated surrender that cannot be explained, repeated exactly, or sought for or tried out. . . the structure needed for a lasting work of art is something else. (1979, pp. 56-57)

#### Second step: giving it form

Just as active imagination in fantasy involves following the inner image, active imagination in movement involves, ". . . following the inner sensation, allowing the impulse to take the form of physical action. . . ." (Whitehouse, 1963). Smallwood gives us the description of active imagination in movement in the words of a woman:

Seated on the floor with my legs crossed, I attended to the rhythm of my breathing. Gradually, this took me into a circular rocking movement, at first very small and safe. With increasingly strong impulses, I began to rock further away from my secure center. New surges of energy pushed me far over to one edge,



then another and another. I was barely suspended on the edges now and felt afraid of falling. I let the movement subside and was flooded with feelings and memories. (1977)

This kind of experience always has an element of surprise. It can be low in emotion or very powerful. It usually involves a complete "mindfulness," or "here-and-nowness" to the movement process itself, with or without imagery. It is then sensation-based movement.

Image rather than sensation can generate movement too. Fantasy-based movement "sometimes lacks the spontaneous quality of sensation-based movement, yet it, too, may be of crucial importance with respect to the transcendent function" (Smallwood, p. 7).

This second step is familiar to artists as it involves anchoring the unconscious material by externalizing it in a definite form, or it tends to slip away. However, upon creation of a product of this experience, unlike what may feel like completion for the artist, much still needs to be done in active imagination with the product that emerges. No documented descriptions have been handed down to us of the few clients Jung had who did move through their unconscious material. Of movement, Jung says:

Those who are able to express the unconscious by means of bodily movements are rather rare. The disadvantage that movements cannot easily be fixed in the mind must be met by making careful drawings of the movements afterwards, so that they shall not be lost to the memory. (CW 8, Par. 172)

Self-consciousness about the body is obviously not a factor when "moving" at this deep a level.

The inability to tangibly document the movement seems to have been considered by Jung to be a major drawback. Joan Smallwood (1978) lists several ways to document the movement experience, which have evolved here in America. She mentions using clay as well as flashbacks over the process of internally generated movement experience upon its completion. She includes writing poetic metaphor or objective notation of the qualities and actual movements. Shared interaction between therapist and client is another way of anchoring the movement experience. This can be silent mutual reverberation or verbal exchange. Another possible documentation could include the videotape recorder (VTR) which gives instant playback and provides a good supervision tool for dance therapy students. Unlike inner visions of many other internal processes, Smallwood explains that "the movement can be clearly seen by another person. Thus the movement process is simultaneously an inner experience and an external communication" (p. 7).

Little has been written or researched on authentic movement. Six women dance therapists have written accounts of their clients' use of authentic movement (Smallwood-Chodorow, Dosamontes-Alperson, Bernstein, Boettiger, Fay, Whitehouse). Only

Fay has written in an unpublished Master's thesis (1977) of her use of it in her own life and described it in subjective terms. Something as powerful, numinous, and non-verbal as this process has to be seen and/or experienced for oneself. The written word takes more away from the experience than it adds to it. Videotapes are being made for teaching purposes--but they too are insufficient to convey the essence of the experience. Poetry seems the best medium for the description of the process of authentic movement.

Castenada, in A Separate Reality, describes what seems like authentic movement:

A man of knowledge has his own predilections; mine is just to see and to know; others do other things. What other things, for example?  
 Take Sacateca. He's a man of knowledge and his predilection is dancing. So he dances and knows. Is the predilection of a man of knowledge something he does in order to see?  
 Yes, that is correct.  
 But how could dancing help Sacateca to know?  
 One could say that Sacateca dances with all he has. Does he dance like I dance? I mean like dancing?  
 Let's say that he dances like I see and not like you may dance.  
 Does he also see the way you see?  
 Yes, but he also dances.  
 It's hard to explain that. It is a peculiar way of dancing he does when he wants to know. But all I can say about it is that, unless you understand the ways of a man who knows, it is impossible to talk about dancing or seeing.  
 Have you ever seen him doing his dancing?  
 Yes. However, it is not possible for everyone who looks at his dancing to see that it is his peculiar way of knowing. (1971, pp. 20-21)

Daisetz Suzuki, in a footnote to his Eranos paper

(1959) "Awakening of a New Consciousness in Zen," writes:

To locate "thinking" in "the belly" or "the heart" or the "diaphragmic region" is quite significant. There is a sort of "thinking" which is done with the whole body or the "whole person," and this "thinking" is beyond conceptualization. If we do this thinking, it is transferred into the ordinary plane of consciousness which we locate "in our most dignified head." The diaphragmatic thinking is not an "emotional thought," it does not belong in the psychological categories we usually use in our textbooks. If we are to find a place at all for it, we would call it psychometaphysical. . . .

### Third step: reaction by ego

In this step the ego viewpoint is more active than in the previous two steps where the unconscious is in the leadership position. This is the stage of interacting with and responding to the inner figures that have evolved. The intention is to learn from and about each other. "By dancing a figure from the unconscious, one is more likely to be totally involved with the process and more able to seriously own and acknowledge that aspect of one's being" (Smallwood, p. 9).

When there is sufficient attention to body experience, it is possible to simultaneously express the unconscious through movement while maintaining an equally strong ego position through ongoing awareness of the body's reality. As the unconscious impulse and the body ego encounter each other's different realities, an intense and mutual education can occur (p. 10).

Since the body is able to simultaneously demonstrate both conscious and unconscious, it may be our most potent tool toward the transcendent function. The Jungian analyst Edward Whitmont (1972) has written about the necessity for actual physicalization, or expression through movement, of an image.

Alperson (1979), a dance therapist and analyst, explains the value of moving an image rather than simply focusing on an image without movement (as is so much a part of some art and music therapies):

. . . clients can take the visual experience into their bodies, allowing a physical identification to be made between their internal sensations and the imagined situation. They can empathize physically with all aspects of the image and thereby gain an awareness of the attitude they hold toward each revealed experiential element. (p. 26)

Alperson has done a research project which demonstrates that bodily focusing of the type which emphasizes sensory kinesthetic, and movement experiences in the receptive mode (that is, "authentic," and relaxed and conscious), increases the ability of clients to detect and discriminate feeling (p. 22).

The person who has had considerable experience in active imagination with body movement and has gone to a significant inner depth sometimes needs a bridge of solitude and solitary expression before opening him or herself to public interaction. Even verbal sharing with a group



where the group members are silent is an interaction in which the body language and intuitive intercommunication between people impacts on the experience of the sharer. Without a bridge, without a time in which some individuals who need it can bring inner experience to tangible form in their own nonverbal way (through writing, drawing, working with clay, etc.), the secret and private meanings of the inner process are diluted before they can be completed.

Fourth step: living it

Unlike Freud who saw the latent content of the dream as the meaningful part, Jung gave attention to the images in and of themselves. This connection between image and meaning was central to Jung's psychology. It was then a "moral necessity" to bring the image into a relation with one's living (Watkins, p. 45; Jung, MDR, pp. 192-193 and pp. 184-185).

Jung came to believe that turning willfully to the unconscious with a meditative attitude while awake was the basic condition for the act of creation and the integration of personality. The contents of this process were expressed in the same picture-language as the dream, but more easily interpreted since they were closer to consciousness and one's living. Dosamantes-Alperson and Merrill (1979) state:

By staying in touch with the evolving movement--image interaction the authors claim that clients can achieve new experiential associations between current life experiences and past unfinished problematic situations. (p. 51)

Smallwood (1977) points out that in this fourth step an ethical commitment to put a new inner situation to use will most likely be supported by the archetype of unity: The Self. Such a commitment may involve some work to overcome old habits, but one is unlikely to experience the struggle so often associated with will power (p. 11).

Movement and dance can make actual, physical use of any new level of awareness achieved. Movement qualities that will support and reflect the recent inner changes can be encouraged.

In the therapeutic relationship, this level might involve largely verbal interactions and/or rather structured movement work. Movement has often already done this fourth phase while working with the other three components or steps. Movement is simultaneously a mind/body event by nature--the essence of a holistic experience.

#### Resistances to and Dangers of Active Imagination

Dallet points out that active imagination is not prayer, meditation, guided fantasy, or art, yet it has similarities to all of these. It is the relationship between conscious and unconscious which leads to a new



center and synthesis of the personality. It is the vehicle for psychological transformation. "Active imagination inevitably moves people out of their old boundaries and they may or may not be ready for it" (1982, p. 188). It can generate valid resistances out of either a fear that if fantasies are permitted to become conscious they may be acted out, or a need to hang on to the old perception, the comfortable "known" rather than let it be destroyed to make way for the unknown new.

Dallet states that "after many years of doing active imagination regularly, I still suffer the form of resistance that generates lousy excuses. It is sometimes hard to distinguish between valid resistance and a lousy excuse. The same words can express either. "I have no time"; "I have no talent"; "I'm just making it up" (p. 188). This shows the advantage for Janet Adler's authentic movement postgraduate students who after training with her now work weekly in dyads or peer groups without her. They have a commitment to an ongoing process which also involves another person or persons, who can help hold them to it and help them create the habit of working this way throughout their lives.

Another Jungian analyst, Helen Luke, warns that the openness of:

. . . all true artists to the collective forces of the unconscious always carries with it specific

dangers for the ego, and I believe this to be particularly so for the creative women when she is exposed to the collective pressures of the present almost universal demand for publicity. It is injurious enough for any artist, but for a woman it is a threat not only to her art but to the essence of her life. (Luke, p. 23)

She goes on to point out that one of the major psychological diseases today is the:

. . . urge to make everything public, to keep anything hidden or secret is felt to be almost a crime. Emotions are evoked and expressed in large groups; mystical or spiritual experiences are shared with as many as possible; workshops are founded in which people work publicly on the most private things. . . . The urge to share creative thoughts is an essential good and the value of group activity and of statistics is beyond question.

Hannah warns that as a rule it takes a long time--many years, usually--before the two sides of the personality, "represented by conscious and unconscious, can be brought into Tao." One could translate Tao to mean to go consciously, or the conscious way. Jung has emphasized in his writing the work and danger aspects of the process rather than the euphoric and centering ones:

The way is not without danger. Everything good is costly and the development of personality is one of the most costly of all things. It is a matter of saying yes to oneself, of taking oneself as the most serious of tasks, of being conscious of everything one does and keeping it constantly before one's eyes in all its dubious aspects--truly a task which taxes us to the utmost. (Jung, Alchemical Studies, Vol. 13 Collected Works, 1968, Par. 24)

### Mary Whitehouse

The authentic movement process first developed by Mary Whitehouse in the late 1950s has emphasized moving from sensation as well as or instead of images.

Active imagination has been called "a dialogue with the Gods" (Seminar, C. G. Jung Institute, Los Angeles, Dallet & Lucas, 1977). In America, Mary Whitehouse supported this and wrote, "Movement-in-depth, derived from my own experience of Jungian analysis, means--Physical Movement as a revelation of the Self" (1979, p. 65).

The body is always something like earth. . . it is the here and now, because when one is really in the here and now one is in the body. But we have a peculiar faculty of stepping out of the body. . . whatever you experience outside of the body, because the body means the here and now.

She began with Jung's polarity principle and active imagination. She explained the need for the mover to "let go," and to proceed with a non-judgmental attitude and simply allowing the process to happen. Her work was with groups as well as one-on-one, as she found different individuals responded well to the different situations. She wrote about the process itself with the emphasis on the mover, not on the relationship of mover and witness.

### Considering Major Trends in Authentic Movement and Workshops

In the dance/expressive therapy programs, the

trend is towards more demand for dance therapy as primary therapy rather than as adjunct therapy only. Currently authentic movement has a very small part in dance therapy training programs due to the fact that it can be used only with healthy functioning clients, i.e., non-psychotic, and it does not appeal to every body. Students are often exposed to it in brief one-time-only workshops. There is a tendency in the expressive therapy literature to ignore the process entirely or limit the use of authentic movement to that of bringing into the open repressed emotions and feelings which can then be tried out in the real world (Elaine & Bernard Feder, 1981, p. 224).

One of the major trends is represented by the research articles on authentic movement/receptive mode of movement. Erma Alperson is the writer who has authored this material. She is a clinical psychologist and head of the dance therapy department at UCLA. Ideas unique to this trend: (1) emphasis on the specific therapeutic session, when she is with the client; (2) evidence of the effectiveness of this receptive mode of movement can be generalized into a set of specific tools for accessing the unconscious, and particularly introjected and repressed materials; and (3) the theory behind her approach is Gendlin's experiential "focusing" therapy with emphasis on verbal interaction as the most important integrative aspect of the process.

Another trend is that evolving out of Janet Adler's two-year research with postgraduates in her Mary Whitehouse Institute, Northampton, Massachusetts. Together with seminars by Jungian analysts Edith Sullwold and Joan Chodorow, she is providing the seeds for a many-faceted research approach on the authentic movement process. Adler spoke about her work at the Institute and elsewhere at Smith College in May 1984. She disclosed her observation of two kinds of movement--first personality-based movement which emphasizes the here and now with the mover aware of the parts of the body and with a generally heightened sense of awareness; and second, spirituality-based movement which shows an emphasis on motions of the hands and pelvic region with movement seeming to come in "bright lights" from the center of the body and with the mover generally unaware of his/her own body.

Spirituality-based movement, according to Adler et al., comes usually after the movers have worked through their personal issues and are then more open to the collective unconscious. These Adler students began by working for nine months in groups, and have since continued working with the authentic movement process in dyads for their own personal growth. They are teaching it in a variety of settings. This is a major trend in the authentic movement field. It promotes authentic movement and/or

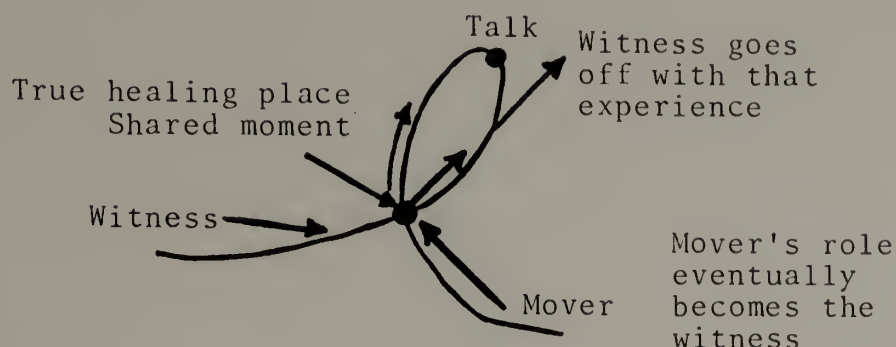


active imagination as a shared experience done with a therapist, witness, and/or a peer. Eventually it can lead to working alone which, as Jung said, is a necessity for those who have finished analysis and must continue to deal with the ongoing unconscious material.

The American Jungian Analytic Committee has recently included in its compendium on Jungian analysis in America, "Dance Movement and Body Experience in Analysis" (Stein, ed., 1983), an article by Joan Chodorow which describes authentic movement. A trend indicated here is that as more and more dance therapists like Joan Chodorow, Erma Alperson, etc. become analysts, the value of authentic movement and other nonverbal techniques is coming to the attention of the established verbal therapeutic communities. This could mean a broadening of the use of the body in the active imagination process, and in future verbal analyst's training programs.

A summary of some of the data coming from the Mary Whitehouse Institute for postgraduates focusing on authentic movement would include: Adler's discovery of personality and spirituality-based movements; individual idiosyncratic movement patterns; the seizure-like quality that can come from deeper levels of the collective unconscious, and the occurrence of calm, centered, organized integrative movements.

Whitehouse's focus on the mover in the process is being expanded to include data on the relationship between the mover and the observer (Adler, Chodorow, Hartford, CT, 1983; Adler, Smith College, 1984). This trend is summarized by Adler's model presented below:



Adler is defining the role of the witness in a nonanalytical paradigm. She is developing research techniques for clarifying the relationship between the witness and his/her own internal process while watching the mover. Adler's establishing new understanding about the discipline for the mover as well as for the observer/witness.

The discipline for the mover is: (1) close eyes to reduce external stimulus; (2) to be obedient to the internal awareness, follow one's hunches and sensations; (3) having preconceived no idea or form of what one wants to do, one must honor the process of the unconscious; and (4) trust in whatever is belonging to you. The discipline for the witness includes: (1) obedience to self-awareness



in order to prevent projections onto client; (2) open to own unconscious experience; (3) transference/counter transference relationship between mover and witness; witness must not be a corrector figure; (4) developmental awareness.

The final trend in the authentic movement literature to be considered is the one used in the study in Chapter III. It is to be discovered in unpublished materials in academic dance and dance therapy programs.

Unique to this material are the following ideas: (1) The authentic movement process is expressed and integrated into the life of the specific individual in uniquely individual ways. (2) This integration is individual but can be generalized into a Jungian theoretical paradigm.

(3) It is valuable to record afterward in written, drawn and/or videotaped form not only the actual authentic movement process, done with the witness/therapist, but that done alone between sessions as well. This extends to the ongoing individual life that integrates this process (dreams, personal data, expression in drawing, journals, personal relationships, etc.). In this way it becomes a valuable addition to seeing the movement as part of a single process. (4) It is valuable to begin to develop a body of literature from academic as well as therapeutic worlds which reflect longitudinal records of how the unconscious moves through the body and is integrated into consciousness.

The three representatives of this trend in unpublished materials are participants in the study in Chapter III: Alta Lu Townes, Carolyn Fay and Fritzie Nace and her male friend, Rob Watson. These participants at the time of their writing of this material were integrating academic course work with personal journals, and their authentic movement process done alone, away from therapists and/or choreography teacher.

#### Authentic movement in undergraduate dance therapy programs

This is becoming a growing possibility. The integrating of personal experience with theoretical experience is still relatively new to academia. The fact that the undergraduate woman who was one of the participants in the Chapter III study was in the first dance therapy course ever taught at Smith College (Spring, 1984) demonstrates that integrating the body into our healing and artistic and educational lives is still in a pioneer stage. Our culture is, at last, beginning to bring to consciousness that "unholy trinity," the feminine, the body, and the shadow, first discussed by Jung in Aion and by Jungian analyst and dance therapist Chodorow (1983, 1984).

#### Authentic movement in academic choreography class

Authentic movement has recently been introduced to

three different groups of graduate choreography students at Smith College. This is the first time it has been used this way in any college dance department. It has been taught once a week for thirteen weeks in three separate semesters, 1982-1984. Susan Waltner, who teaches the class and is the head of the Dance Department, described the students' reactions at the end of the semester:

Every single class that I have had has asked if they can continue with it in some way, and we haven't done that because we haven't been able to find the time for it. I wish we could keep doing it. In fact this group that I have now unanimously want there to be a two-semester graduate level choreography class and they want authentic movement to be a part of it in both semesters. (private conversation, 1984)

She thinks the reason the students miss moving this way each week is that it is a much needed way into feelings and personal discovery in a highly academic situation. Susan further describes the value of this way of "being moved" rather than making the movement happen:

It becomes a non-threatening way of personal discovery and I think that numbers of them have found things in the authentic movement that have gone into the choreography and have given the choreography a different meaning. I think that's something that is very intriguing. They don't want to let go of it and they don't master it in the amount of time. Not that you ever master it, but they don't have a satisfying strong grasp to let go of. They are just discovering it. I think some of them process a lot of personal material. I think a lot of others of them find some fascinating aesthetic things. Especially at the end, they start really watching what they are seeing and they get totally fascinated by what they see and are able to let each other see what they are doing. (Ibid.)

Susan herself has been working with authentic movement in a small peer group of three men for almost six years. She is the only choreographer in the ongoing group. One of the men is a preacher, another a theater person. They are all over thirty years of age. She finds no difference in the ease with which men or women respond to working in this way. Some love it from the beginning and some have difficulty at first revealing their personal material to a watcher/teacher they do not really know at first, especially if she has been their technique teacher with all the emphasis on right and wrong ways to move which that embodies. There may also be an element of the fear of getting lost in the unconscious for some students. Waltner assures students that while she cannot be a therapist for them, if the need arises, she will get them the professional help they need. This has not been a problem after the initial few weeks.

Recent Trends in Jungian Analysis on the  
Body and Its Use During Session as an  
Access Tool to the Unconscious

There is a recent trend with at least two male Jungian therapists (Whitmont and Mindell) and four female ones (Chodorow, Greene, Sullwold, and Woodman) to combine aspects of active imagination and the body in their sessions with clients. Edward Whitmont, Chairman of the

Board of the C. G. Jung Training Center of New York writes in the recent compendium of the American Jungian analysts' thinking, Jungian Analysis (Stein, Ed., 1982) that our present psychological state increasingly calls for feeling and body awareness in addition to understanding. He writes that the verbal and purely reflective method of classical Jungian psychotherapy may not "touch" the levels of affect and body awareness needed to shift the old more patriarchal conception of the "heroic, rule and reason-oriented ego" to the new emerging "affect and feeling ego" (1982, p. 342). This new ego he states is not to be left to the supposed feminine principle of relatedness but be thought of as the "extra-verted aspect of individuation for both sexes." Whitmont stops short of integrating the whole moving body in deep authentic movement state as one of the possible options he suggests analysts might explore to encourage this new ego state in their clients. He exhorts analysts to "always elicit dreamer's associations, personal feelings, reactions to and ways of experiencing the images (in dreams), by having them meditate, reminisce, enact, or even talk to the figures or objects of the dream. . . consciously reliving, perhaps with the help of guided imagination, childhood memories of traumatic experience (p. 340).

Arnold Mindell, an American training analyst at the C. G. Jung Institute in Küsnacht, Switzerland is also



developing an integrative approach in groups to working with the body in dreams and relationships. He promotes an empowering of the group to help the person working on his process. He ends a four-day workshop with what he calls a movement meditation, which is the same process as authentic movement and sends people away with a taste for this as one possible approach to daily meditation. He suggests that to honor the unconscious best, it would be valuable to allow it to express itself in whatever media it chooses on that particular day, i.e., not structuring the unconscious in any way (Mindell, Colorado Workshop, July, 1982).

#### Major Trends in the Jungian Attitude Toward the Feminine

Marie Louise Von Franz writes briefly about Jung and his relationship to women:

Women, who are by nature closer to the principle of Eros than to that of Logos, understood him better as a rule than men did. For this reason there were many women among the first generation of his pupils who helped to make his ideas known. In the first instance his own wife, Emma Jung, encouraged and enriched his work. (1975, p. 21)

Jung's wife was also an analyst as well as mother of five children. Jung thus seems to have encouraged women in ways that many contemporary men still find difficult.

There are many individual voices expressing the Jungian community's individual approach to the feminine. Jane Wheelwright has written that:



Jung, although a product of patriarchal society, had somewhere in him an instinctual sense that women need to be independent of men as well as related to them. Some clever woman, had there been one in his orbit, might have brought out of him this realization.

She puts this idea forth after telling of an incident in Zurich in the 1930s when she and Joseph Wheelwright, her husband, were in analytic training there. The incident was about a woman who proudly presented a play to Jung which she had written with great effort as a kind of homework for her analysis with him. Jung evidently handed it back to her unread, evidently rebelling at her slavish effort to please him. She never wrote again, to Jane Wheelwright's knowledge anyway. There was at that time a Zurich tradition that he had seemingly subscribed to which was "that women have to live through men." The incident described was one of several which led Wheelwright to sense Jung's deeper resonance to women's slow evolution to their fullest selfhood (Wheelwright, 1982, p. 100).

As we look back at the emergence of women in this century, Helen Luke describes the biological difference between men and women and implies a psychic difference as well. Women who aim at achieving an archetypal "androgyny," half man, half woman, will "certainly be inferior on both counts." As we look back at the rapid emergence of women in this century into the masculine realm of thought and action, Luke points out many a woman has "fallen into

increasing contempt for her own values." Luke finds that the dreams of modern women clients are full of the basic insecurity of being useless, even if outwardly successful in realms deemed as predominantly male in the past. She puts forth the idea that modern woman must "discriminate and relate to the image of the spirit, while at the same time maintaining her roots in her basic feminine nature--that which receives, nourishes and gives birth on all levels of being."

Luke (1981) states that the feminine qualities of receptivity, of nurturing "in silence and secrecy are (whether in men or women) as essential to creation as their masculine opposites and in no way inferior." Creativity should not be identified with productions of thought or achievements in the outer world. Luke affirms the quiet ability to respond with interest and love to people, ideas and things which she states is as creative as one who always "seeks to lead, to act, to achieve" (pp. 2-3). The intellectual life has often been substituted for the spiritual in both men and women.

To Helen Luke (1982), the extremes sponsored by the media today, even of those genuinely concerned for humanity, are destroying the sense of mystery and with it the value of the individual secret without which a man and even more dangerously, a woman, loses contact with the

soul. The individual soul, she states, cannot grow in public. Luke holds that feminine genius does not often come to expression in an art or science, but is at its greatest in the sphere of relationship. "The creative resonance of the feminine being," she says, "remains unrecognized." She points out that acting and dancing are in their essence arts of response and therefore are particularly feminine.

Irene d'Castillejo, a Spanish analyst, differs with Jung's view of women's being as determined by a kind of love which excludes spirit and ideas and is dominated by feelings and personal relationship. d'Castillejo (1973) holds that woman has a spiritual nature of her own, clearly feminine, which has little to do with the masculine.

Ulanov (1971) takes as her point of orientation Jung's understanding of "the unconscious as matrix, as feminine container, as anima, as a central resource of the human spirit" (p. x) and insists that "neglect" of the feminine in research on the human person must be reversed for wholeness in the human spirit. She says that Jung left us with a duality rather than with a differentiation of masculine and feminine within a whole. This intensifies the split between feeling and thinking.

Marion Woodman (1982) states that successful

women have a deep split in their psyches. "We do not have an adequate sense of our own ground nor connection to our own embodied strength and needs" (p. 7). She wants women to realize their need to strongly connect with their own femininity and spiritual values. Woodman also advocates, as does Perera, the necessity for women to regress into nature:

The whole realm of the feminine, as represented by nature, is being handed over to the devil and the price is the feminine soul. The daughter is so ravaged by the demonic father and the negative mother complex--their effects are virtually the same--that she has to go back to "the unhurt virgin ground in her soul," . . . (p. 145)

back through a healing regression into nature in order to find her own life force.

. . . go back into her own instincts and work quietly and patiently in her introverted world until she connects with her own femininity, her own virgin firmly seated on the lap of Sophia (da Vinci's drawing of the Virgin and St. Anne in the National Gallery, London). (p. 146)

Perera (1980) advocates a return to and redemption of what she terms the "patriarchal culture" which, she states, has often seen women only as a dangerous threat.

Toni Wolff (1956) posits four structural forms which every woman has potentially accessible to her: the Mother, the Hetera, the Amazon, and the Medium. Her wholeness requires the fullest integration and exercise of all modalities.

Joan Chodorow (1983) emphasizes the difference between the masculine and the feminine qualities and points out that Jung urged that the feminine, the body and the shadow are a kind of unholy, repressed "trinity" which we need to make conscious, value and incorporate in order to survive in this atomic age. Woodman, Perera, and Bolen see as necessary the acceptance by women of darker, more chthonic aspects of the feminine.

Marie Louise Von Franz's work on fairy tales (1978, 1972) has pointed out how frequently the way of the heroine involves a time of withdrawal from the world, an introverted time apart enduring the suffering of silent waiting of her "rescue," deliverance. Then comes the moment of conscious and mature face-to-face meeting with the hero. The hero's journey, by contrast, has much slaying of dragons and physical action.

### Summary

This chapter has described Jung's concept of creative interaction with the unconscious. Some of the thinking on the active imagination process by contemporary Jungians has been explored, the four steps in the process explained, and some of the dangers encountered in using this technique have been outlined. A brief introduction is given to Mary Whitehouse, the founder of authentic

movement as such, which leads into a review of the trends indicated in the literature and workshops on authentic movement. The use of authentic movement in an academic setting is discussed. The chapter closes with a consideration of the evolving Jungian attitude towards the feminine as it is represented in the literature.



# CHAPTER III

## PRESENTATION OF DATA AND INITIAL COMMENTS

### Introduction

This chapter will present the essential aspects of the participants' backgrounds to help give context for their self-reports which can be found in the appendixes. A summary of their movement active imagination process will then lead into a discussion of some of the collective issues evolving from their experiences.

### Background of Participants

#### Ages at the Time of Their Own Written Materials

Fay: 62 years  
Townes: 56 years  
Schell: 31 years  
Nace: 21 years  
Watson: 21 years

#### Academic Degree Status

Fay: Graduate--M.A. Counseling/Dance Therapy  
Townes: Graduate--M.A. Dance  
Schell: B.A. Degree  
Nace: Undergraduate  
Watson: High School

#### Dance and Dance Therapy Background

Fay: More than 10 years (in both categories teaching and ongoing studying)  
Townes: Under 10 years (dance alone, teaching and studying)

Schell: 17 years dance training, 1 year postgraduate internship with Janet Adler  
 Nace: 4 year major in psychology, minor in dance  
 Watson: Social dance background only

#### Psychotherapy experience

Fay: Jungian training intermittently over 20+ years  
 Townes: Psychosynthesis group work primarily 10 years intermittently  
 Schell: None  
 Nace: Brief counseling  
 Watson: None

#### Professional background

Fay: Jungian counseling, non-psychotic population in private practice since 1958; Jungian based Dance Therapy (group and one-to-one) since 1972  
 Townes: Resident artist at state college  
 Schell: Dance instructor/Movement consultant; professional choreographer/dancer  
 Nace & Watson: Part-time, non-dance work

#### Marital background

Fay: Married, mother of 2 children, grandmother of 5 children

#### Data and Initial Comments

##### Participant 1: Alta Lu Townes

From a cultural and historical perspective, it can be said that women have carried the sense of motherhood, the earth mother, more easily than they have carried the

spirit. The spiritual aspect has usually been given up to patriarchal religions (Chodorow, 1983; Ulanov, 1981, 1971). Alta Lu Townes (see Appendix) and Susan Schell seemingly are examples in this study of spiritually-based movement along with personality-based movement as defined by Janet Adler (see Chapter II).

Alta Lu states that the stimulus for this dance/authentic movement experience originated in the loan to her of two Grecian style dresses, one brown and one white. Both the style and the color suggest archetypal content. Not only does she demonstrate a person moving from a spiritual base (white dress) along with that of one moving from a personality base (brown dress), but for the first time there is a written account of a choreographer changing her/his style of composing as a result of using the authentic movement process. Mary Wigman has written in her book The Language of Dance of a similar process, but it is not theoretically based (Wigman, 1966). Townes states in her paper the change in her approach:

I began thinking about letting the nature and theme of the dance grow out of the dresses themselves, rather than my imposing an idea on them. Up until then, I had always started with an idea from which I then created a dance. All I knew in the beginning was that, because of the colors of the dresses, the dance would have something to do with opposites. (see Appendix)

The struggle between these opposites shows Alta Lu trying to integrate the feminine coming to terms with

the spirit (the white dress)--"getting to know it," to put it on.

Authentic movement was apparently introduced to her in the Smith College choreography lab--"We closed our eyes, stripped away 'dance' movement, and moved however was necessary in an attempt to learn about our selves. We did this twice during the class period, and I had two contrasting experiences." (see Appendix, p. 117)

The first movement experience for her was close to the floor, "dark and primal. . . . I found myself tending to resist or hold on to those I encountered purely for the sake of resisting." In the second movement experience she deliberately chooses to begin standing to "get away from the captivity of the floor." She walks into a "stream of sunshine" (literal) and following the light wherever she can, she plays with light and darkness.

I found I was very accepting of other people whom I encountered, even though it often interrupted my playing with the light. I moved harmoniously with each one and finally even went down to the floor because it seemed appropriate with the person I was moving with. I thought I had left the realm of the light when suddenly I turned my head and the sun hit it. I felt my whole being yielding to the warmth of the sun as I lifted my face to it while staying on my knees. Later, Susan commented on how radiant my face was in that moment. (p. 118)

Edith Sullwold, a Jungian analyst who was a friend, colleague and student of Mary Whitehouse's, commented upon reading this material that one is reminded, at this point

in the process, of the Annunciation in Botticelli's painting. This painting can be seen in Edward Edinger's book Ego and Archetype (1974, p. 72). Here one sees the Virgin's radiant face, receiving and welcoming the Holy Spirit in the form of an angel. Impregnating rays from heaven pass over the angel's bowed head towards Mary's bowed head and kneeling figure. Like the Annunciation, the sunlight for Alta Lu seemed a sort of predestination for the life of the spirit to be explored in the next steps of her process. Edinger writes that "When a woman (or the anima in a man's psychology) encounters the self it is often expressed as celestial impregnating power" (Ibid., p. 70). This might account for the preceding ten days of Alta Lu's nausea. Sullwold suggested that this illness could be looked at another way than Townes has chosen. It could be understood as a purification of her system, allowing her to be quiet and turn inward (Sullwold, private conversation, April, 1984).

Townes could not move the experience of the white dress, the spirit life, without moving its opposite.

There was a first experience of awareness of the white dress, a rejection of it, an attraction to it and repulsion from it. Then I slowly had to remove the brown dress, but instead of being able to put on the white one, I had to experience utter aloneness, a sense of nakedness. I had finally managed to give up my attachment to the brown dress, but was still unable to attain the white. Crumbling in desolation and desperation, I moved through a section of anguished "no man's land,"



finally drawing into myself, imploring what seemed to be higher powers, collapsing, flinging myself to my feet and eventually being attracted once more by the energy of the white dress. I came to rest focussed on the white dress reaching toward it with my left hand. (see Appendix)

This is reminiscent of the "dark night of the soul," and a necessary prelude of what is to follow. It is especially significant that it is the left hand, the intuitive feminine, the unconscious side of her which is reaching. "As my left hand approached the dress, it was cupped in a passive, receptive gesture, palm up just before pausing above the dress, however, the hand turned over in a more active, reaching gesture. I had been making that movement unconsciously for three weeks, but now I realized what it meant" (see Appendix). She then was able to pick up the dress and let the process take over, which involved putting on the white dress, taking her hair down, and "moving freely and joyously, ending in an open arched movement, facing the audience" (see Appendix). She had done this same movement in the first part of the dance, i.e., in the brown dress with her back to the audience, thus the opposites were physically experienced in several different ways as well as visually (brown/white).

The quality of her personal journal entry at this time expresses the feeling tone so necessary to honor and so often ignored in published psychological analysis of dreams and/or active imagination.



I finished it! It finished itself! All because of realizing the difference between a passive, receptive hand gesture changing to an active one. It turned over and reached toward the dress. It did that last time, but tonight I realized what it meant. From willing to be receptive, I became active--willing to do something about the white dress myself. (Journal entry 12/10/79)

Brown and white are symbols for her of earth and spirit. Although she is comfortable with the earth-brown dress, it takes months before she is able to put the white dress on and get to know it. Her title, "The Dweller and the Angel," shows she knows how to dwell, to live, on the earth, whereas she has difficulty exploring the spiritual aspect (the white dress).

Understanding and integrating her process came in several ways to Alta Lu. Some of these were physical repetition, sudden insights weeks later, listening to "Death and Transfiguration" (Strauss), through reading on creation myths, as well as from her fellow students and teachers.

Meaning did begin to emerge gradually as fellow graduate students and professors commented on what they saw. I became conscious of movements I had been totally unaware of: my intense concentration on my hands, as though I was reading my life in my hands and trying to understand; the pendulum effect of much of my movement, swinging back and forth as though seeking a place to settle; the chrysalis and butterfly images; the holy, ritualistic atmosphere; the oriental quality of many movements. (see Townes, Appendix)

We see here the fascination with hand shapes, moving in specific heightened energy and shape, which Adler

has found in her two-year research training program (see Chapter II) to be a characteristic sign of a person being moved by transpersonal (spiritual) energy.

This wearing of the dress is like putting a mask on to invoke the spirits in primitive rituals. The relationship between spirit and body is a particularly poignant feminine struggle (Pekera, 1981; Woodman, 1983).

By being able to wear the white dress, Townes is getting to know a new aspect of herself; first given as a gift of sunlight on her face, as if she is predestined for this experience. Taken literally, she puts on, wears and becomes more familiar with this new ego-less experience. The white dress/Angel and the brown dress/Dweller are beautiful metaphors for body (matter, ego-or personality, earth) and spirit. She is neither really earth nor the spirit. She moves them both in a death and rebirth experience. The dresses of a Greek style, are timeless in feeling, giving the feel and the look (kinesthetic and visual aspects) of archetypal woman. Performing in them, sharing the whole process in front of an audience is a more public way of affirming not only her individual struggle, but that of all women through the ages with a similar experience of exploration, even revelation of the Self. Townes writes:

An inner mystical experience--a resurrection--the appropriation of the personality by the soul.

This is the experience my dance symbolized. . . it was movement images, rather than words or ideas, which surfaced. I unlocked this irrational process by asking the brown dress what it had to say and waiting--really waiting--for an answer. The result was a truly creative act. The germinating elements in my case include: self-discoveries made in the early summer, receiving the dresses in July, the body changes undergone in Bonnie Cohen's August course, choreographing Antigone at Keene State, seeing Susan's "Journey," and reading Creative Myths. . . . The preconscious process of my dance emerging seems to parallel the way in which creation myths reveal the process of man's dawning consciousness. A new form of consciousness was emerging in me that I was not yet aware of. Once the dance was out, the material was all there in movement images, but my conscious mind did not yet realize the meaning of them until several weeks later. (p. 134)

#### Participant 2: Susan Schell

Susan's dance grew out of small motifs, fragments which arose in various authentic movement sessions during her year of training in Janet Adler's Mary Whitehouse Institute postgraduate group. Five different feminine characters emerged, originally felt as in conflict with each other but after she had moved and been moved by them all they were in relationship and had created a "container to hold the New Woman" (Schell, private correspondence, 1984). The five characters started with The Business Woman, which she associated with her mother and that part of herself which had efficient, purposeful qualities, a "legitimate role in the world." The first layer of dress then came off at the end of this part of the dance. The Business Woman's business suit made way for the dress of

The Bag Lady. The polar opposite of The Business Woman, The Bag Lady bordered on being psychotic, with the erotic, self-stimulating movements one sees on back wards of mental hospitals. This aspect of Susan (and of all women) used lots of facial expressions and continual fussing with an overloaded bag of paraphernalia. She created something of a shrine out of The Business Woman's desk, shoes, jacket and hat. Gradually this lady peeled off her dress to give place to a little five or six-year-old girl. The desk became an alter for a Sunday School scene. Red candles were taken from its drawer. Susan said she had an image of being a child in Sunday School hearing the story of Genesis. Somehow she felt that it was woman's fault that everything went wrong with mankind, "Our negligent behavior was at fault." She told out loud through the child's voice and point of view, what the Sunday School teacher read from The Big Black Truth Book as Bible stories. There was the guy with a boat with a zoo in it, the bush that caught on fire and spoke--and then there was "this really pretty lady, who was so pretty that God gave her a baby from her belly button and he was so good, so good. He never cried, never." The child takes off her dress, puts it in the briefcase and pulls out an apple on a string, spins it, and then takes a bite. She was now a woman in a black dress with small white diamonds on it.

This woman spoke and moved the historical sequences which were adapted from the following creation myth poem. The poem below was the original one which simultaneously evolved alongside the movement in one group authentic movement session. It was heard internally then. For the dance performance, she edited the poem and spoke it out loud as she moved (see Appendix). She bridged this section with the previous one by vocally toning--no words--as she put the old dress in the briefcase. She describes this section:

This writing came from a session that I did at the end of a year-long program in authentic movement with Janet Adler. This happened without any--there was no premeditation on my part. It was really going out as a mover to move with watchers without any intention, much to speak of except to let happen whatever was going to happen, and the result was basically a story, a creation myth of my own making that spun itself out in my head as I spun through a session that marked the end of a cycle and the beginning of a solid connection to my own source of personal power. This writing went on to be the basic for a dance/theater piece I choreographed and performed that summer of that same year. (Schell, Spring, 1983)

Creation Myth Poem, spoken internally while moving.

"Spinning and spinning, a cocoon of world forming under her foot behind her eyes around her head. Her head that she held just so. If she lost her place inside this just for a moment the atom would split. The planets would cease to exist. So important was this. Her feet found rhythms pounding life into the taut skin of this new world.



Her voice rose from her feet, from the earth, from the center of the seed. Names she uttered, many names, and they were all related from the very beginning, she knew this. There was Oman, Rada and Kodan, Eta and Neman and Runa and Ruta. And there was Mota and Nemia and Remone and Kata and Xenia and Bascha and on and on she spun. On and on her feet pounded out life, on and on her voice weaving one life into another. She looked always in her spinning to the right hand of her father. The Great Father who steadied her by his firm hold on her right shoulder as she whirled around the sun. As she spun the left hand of the Great Mother, came up through the earth, and rose along the left side of her revolving body. As it reached her head the Great Mother sent her reeling into chaos, sent her tumbling off the edge of the world. Down, down the deep well, farther and farther back she tumbled, back to her beginning. Back to the serpent singing. Her legs and arms swallowed up by her skin. The well turned inside out again and she slid along the earth like a tongue tasting everything. With a vaporous understanding of life she split in two. In the egg now, no, she said no to the serpent. I don't want to know, don't tell me anything, don't make a sound. Aware all the while the snake would have to eat her if she continued to refuse. The snake now circled round and round her on rings of fire.



Closer and closer. In an instant her hands shot out palms hollowed out, each finger sunk deep into the dirt like veins. From the top of her head a root sprung out anchoring her to the earth, her hips tipped up, legs rising to the heavens. She drew all she needed from the center now. The casing was broken, the snake was gone, downward came her feet and up now her head, strong she was, changed. The snake's voice rose up and filled her ears and she heard every word spoken or yet to be found room in the folds. Then a mighty thought transformed the root at the top of her head into a horn. She sat up then on her haunches listening with new ears, seeing with eyes newly opened. She felt her juices flow like the sap when it runs. She rubbed her palms together, wet they were, dripping from this underground source. Bathing at the edge of her own pool, cleansing her full length the left hand then squeezing through the small opening of the right and drawing within the knowledge coming back into herself, quenching the thirst of doubt. Each step clear, each step predestined. The time was ripe to ask the questions, Where does it come from? What am I to do with all of this? She travelled to the other side of the sun and there once again she sat on her haunches, arms outstretched holding her thumbs, all right I'm ready, she called across the vast expanse within. Ready for something she knew was yet

buried in the marrow of her bones. Again she called, hoping to wake from the last dream, the last hope, the final longing for a self that is real. In a state of total readiness she perched there for a million years until with the joined force of all waiting things her head burst through the confines of this her body's final barrier. Over she slid into the new land, a land she made with her own hands, with the body made of all the millions that had gone before her. And they were all related and they were all different names for the same name, the first word, the first sound, the movement of the tongues inside the mouth, the serpent inside the cave, the flame inside the dark."

Susan told this author, in reference to the "creation myth" above which she heard internally while moving and wrote down afterwards, that it "felt like going back to describe, give a context for why these polar opposite elements existed in me. It resolved the dichotomy by creating something larger that could hold them all."

She said that the watcher who was responsible for watching just her in the whole authentic movement group commented on her emphasis of head, pelvis and hands, as she spun and spun, in rhythmic beat during the first half of the process. The words were heard internally as she moved--so the auditory channel, visual images and kinesthetic feelings all were part of the process. The watcher

also recognized what seemed like a snake image, the horn and root transformation from the top of her head. So the outside watcher confirmed some of the inner experience.

The final section of her five-part dance of feminine identity was to Rilke's poem, "I Live My Life in Growing Orbits" which Susan moved in silence with her whole body using American Sign Language for the Deaf. She then repeated the poem this time using only the smaller, "everyday" hand gestures of the sign language. She was dressed in black pants, with a black tunic top, with bare arms and bare calves.

Susan had taken language verbal and nonverbal, and the communication of the unconscious through its body language of authentic movement and blended this with her own personal background (her own business woman mother and the bag lady and the young child in her) and some of the ancient connections, roots to our collective identity. These five sections put her on a continuum of feminine identity relating to the Great Father on the right side, the more conscious rational side of her body, and the Great Mother on the left, the more intuitive right brain hemisphere of the body. She had summarized her life with its roots in the past--and was ready to move into the future from this experience of integration.

Centuries of women's thinking has been anchored,

rooted head first in the instinct world with its intuitive darkness and life cycle emphasis. That has been women's strength and identity. It has given women "all that they needed from the center." But now the snake is becoming conscious. Women have at least in the West come to their feet, still drawing support from their earth connection, the ground they literally walk on (Perera, 1981; Woodman, 1983). Their head-first rooting in the instinct world has changed into a phallic horn. This implies the piercing, discriminating abilities used in thinking, and the ability to protect the wearer, if necessary to not rely on others to protect her as has been her historical necessity. "A state of total readiness" has led us into the new woman who finds her own identity "with her own hands, with the body made of millions that have gone before her." It is a conscious affirmation of her individual choices and evolution, not just assuming culturally stereotyped roles.

It is important in view of Jung's emphasis on the supreme value of active imagination as being of a religious value rather than of an aesthetic value to see that Susan Schell also feels that this process is a spiritual one:

If I were to liken this work (authentic movement) to anything I would say it is a spiritual practice for me rather than a dance form or a choreographic tool, although it is most certainly both those things as well. But most importantly it is first a practice, an ongoing process which



provides for everything else. It is the source. As a spiritual practice, it is the only form I know of that goes about developing an inner witness by beginning with an outer one. That, combined with the work being experienced through moving and being moved, is of particular significance. In many ways it is for these reasons that I believe it is such a powerful catalyst for creative ("self") expression. (6/15/84)

### Participant 3: Carolyn Fay

Carolyn Fay's summary of moving her active imagination process is included in the Appendix of this study, and is more fully reported in her own Master's thesis. The process culminated in an experience which she termed "euphoric." Carolyn interpreted her experience primarily from the perspective of personal conflict between the states of "passively letting myself be pulled and actively pulling, my work and my home life, movement and stillness. Out of this came the transcendence to new integration, the birth in the form of a rose." Her process is an example of transformation through a sensory experience/image of organic growth--symbolized by the rose growing out of her painful, bleeding throat. This growth is the expressive, creative need for articulation of the feminine in our culture and in Fay's own personal thesis-writing, degree-earning process. Carolyn Fay, seven years later, wrote to the author about this need:

I agree with you about being more articulate after my experience of blood at my throat turning into a rose. This led to my being able to write--able to express myself in words in the writing. The

experience of the ragged woman with the bloody chest [see Appendix] helped me open feelings, especially for the plight of woman--and be able to express my feelings more adequately over my own situation, which included my mother's death. It was my life blood.

The throat is a creative center in the Chakra system. It thus represents the need for organic articulation, creative expression of her feminine aspect, the quality of love and relationships which needs expression as she is writing her Master's thesis. This is what shifts for her in the process of "being moved." Carolyn's divine rose (a designation for the Virgin Mary in rose window at Chartres Cathedral) is an old symbol (Dante) with a rich, symbolic history. It represents continuity with the past, a feeling quality of love and relationship as opposed to the more thinking discriminating quality needed for writing a thesis. The feminine needs here not just simple feeling, but articulation. The bleeding throat, center of speech, hurts until it can find the right expression which is an androgonous blend of logos and discernment in her professional life with her very warm and generous sharing of her rich inner process, in her whole thesis.

The collective feminine is needing articulation in our culture, not just caring feeling. Fay is aware of this when she describes her internship with Joan Chadorow when they worked together in movement terms on a dream.



. . . for example, in May, I worked with her on a dream of mine about a woman, as a person, who emerged from an ancient building ragged and gray from centuries of neglect. In the interaction we got into age-old community attitudes toward woman, residing in the collective unconscious, which were powerfully experienced by both of us. (Fay, 1977, p. 115)

Individual creative expression has been blocked historically. There has been an attempt in the twentieth century for women to use the masculine form of articulation, which has been primarily analytical and discriminating. For many women this has not been satisfactory. It has created more tension. Fay speaks not only for herself, but for many women when she says:

I became aware as I concentrated on the throat that it was red with blood. The heart area was also aching and bloody. Finally my throat brought me up to standing and propelled me farther along. It stopped me suddenly, and I just stood there. At this point, I collapsed onto the floor and lay there motionless. There was no movement. . . not an image. . . nothing. (see Appendix)

She is suddenly reminded of a dream in which a woman "bleeding at the throat and breast, and ragged and gray from centuries of neglect appeared. I associated this woman to myself at eighteen when my mother died. The reawakening to the color and the forming of the rose, with all the concomitant feelings of well-being, I associated with rebirth."

The rose represents a feminine and organic way of expression, unfolding in a gradual natural way.

A rose began to take shape, rising out of the throat and heart through movements of my arms up, out and around. The rest of my body down from that area seemed, in the fantasy, to be forming the stem and leaves of the flower. All sorts of superlatives come to me now as I try to express how I felt at that moment: warm, happy, fulfilled, in order, at one with myself. (see Appendix)

We have here an example of a sixty-two year-old woman who has come to dance therapy late in life, and finds this way of self discovery easily articulated. She is able to integrate it with writing which is highly conscious. She allows herself to go through both experiences --very deep unconscious states with no goal, and also conscious coming to terms with what this process is saying for her in her Master's thesis writing, in her teaching professional life and her own personal life. She has "a sense of fulfillment" from sharing her experience with two members of the group as if in a nuclear family, who also share theirs. This finding of fulfillment in sharing without further public acclaim is sometimes seen as a particularly feminine strength.

Although Fay shows her struggle with the academic writing process, her own personal accounts are clear, informative, and richly descriptive. Her thesis integrated her personal and professional life with her dreams, written dialogues and authentic movement. The tone of her writing reflects feelings in equal proportion to

rationality. Her thesis is one of the first of its kind in dance therapy literature. She has said, "What does this paper symbolize? It is a metaphor for the period of my life that I have devoted to this study of psychology-dance therapy. But more than this, it symbolizes a time of coming to fuller consciousness in my entire life" (Fay, p. 199).

Participant 4: Fritzie Nace and Rob Watson

This was a project for the Smith College undergraduate Dance Therapy course. Fritzie worked with her male friend, Rob, on this project once a week over a term. They presented the final blend of contact improvisation and authentic movement done to a piece of music called Olias of Sunhallow. Fritzie had attended a one half-day workshop on authentic movement the previous year taught by Janet Adler. The week before her performance Fritzie was present at a lecture by Janet Adler, followed by a demonstration by two of Adler's students moving the "witness/mover" paradigm.

This material is an especially valuable contribution to this study because it shows for the first time a male/female relationship being worked through within the authentic movement process. Authentic movement and working with altered states of consciousness was seemingly in our culture without specialized training or even the

guidance of therapists. The impact of contact improvisation as well as the cultural experimentation with altered states of consciousness has made this a natural process for those interested in self-discovery to explore ways into the authentic movement process once having been given the initial example. The popularity of the Castenada books also demonstrates that the culture is receptive to active imagination.

It is true for some young men, such as "Rob," and for some young women, too that this pure movement way of working is a natural outgrowth of their way of life. The interweaving of dream material with the movement process and the personal relationship of these two young people shows us a very clear example of the possibility of working with relationships face-to-face within the authentic movement process on a deep nonverbal as well as verbal level.

Fritzie's issue of not being able to express anger unless encouraged to do so gives Rob the chance to demonstrate that young men in this generation can say, "You can do it; you can show your anger. You're a strong woman. Go for it!"

Fritzie states, "I felt my feet gradually become more firmly planted on the floor. My stance widened with each deep breath I took, and the energy flow from my

pelvis to my heels felt stronger." (see Appendix, p. 154)

This kind of support by a man would have been very rare in the generation of Fay. It allows Fritzie to trust both herself and him. In her dream (see Appendix), she can go with Rob "through the fire doors" which were containing her anger preventing her from its free expression. Rob carries her on into the next stage of their relationship. This leads her and Rob in the dream, to the leafless tree. Rob is walking still on tall stilts; his eyes are covered by his coat. Fritzie stands on his shoulders. She has several conflicts in the dream--whether to get off of Rob's shoulders and walk under the tree, to go around the tree with Rob carrying her on the stilts, or try to go through it. These are resolved in her authentic movement session following several days later. They walk side-by-side into their future. The issue at this point is the quest for balance between dependence and independence. This is especially poignant for a graduating senior, one month before graduation.

Description of their combined authentic movement process as performed for the Dance Therapy Class. This was shown two weeks before the end of the term, and was witnessed by the author of this study. The dance started with Rob lying stretched out on the floor, hands clasped vertically over his head along the floor. His movements

started from the hip--a kind of undulating, sequential, highly energized, primal-seeming movement with no spatial direction. (Swimming, snake-like was the author's image while watching this.) His eyes were open, but he seemed to have given over to the movement completely. Slowly and heavily he found his way to his knees by swaying from side-to-side. His eyes were now closed, and from this rhythmic movement, his arms clasped once more straight out in front and he began cutting and scything motions in a semicircle around the front of his body, then to the sides. They seemed strong and direct and purposeful, and were performed in this same energy tone of an altered state of consciousness. During this last section, Fritzie was wafting back and forth across the width of the room behind him with her eyes closed. She gave into gravity as much as was safe without falling. Rob pulled his weight up standing, swayed from side-to-side by using slow, pendulous, weighted movements with his eyes closed. His arms were vaguely ape-like, suspended forward off of hunched shoulders. The process was moving him rather than a conscious controlling of the movement sequence. This was evident in the contact improvisation. (The entire evolution of humankind seemed to have been developmentally experienced.)

Fritzie, meanwhile, had begun spinning very slowly,



her upper torso was leaning in the air which was reminiscent of Dervish spinning. She seemed more conscious of the upper part of her body than of her feet and contact with the ground. Rob backed up until his back touched Fritzie's. At that moment, one felt consciousness had intervened, for both of them seemed to come out of the process momentarily by directing themselves to contact. They then went down into the ground together in a sequence of contact improvization: first one rolled over the other, then the other partner rolled over the first. In this way they kept contact while traveling around the room. They got themselves up to standing by bodily contact, by leaning against each other, and finally back down until Fritzie stood still. At this point the process of "being moved" took over again.

With her eyes still closed, she began reaching straight overhead, alternating her arms ever higher, straining and reaching in a very specific way, sensing every step of the process. She was concerned both with the process of reaching and with a seemingly unattainable goal. She kept persisting with an increasing intensity of focus. Suddenly Rob whirled over to her unexpectedly and lifted her straight up in the air in the direction she had been trying to go, and held her while she reached two or three times more with a surprised expression on her face.

He then spun her ecstatically and at breathtaking speed, pivoting around and around his own axis. As she describes it:

Rob came from behind and picked me up. Then I could reach higher. He began to whirl me around on his shoulder. I balanced there on my pelvis, my arms outstretched like birds' wings, eyes closed. I felt like I was flying. After this I realized that there are many things that I want that can only be accomplished when working with someone else. Rob's strength and groundedness allowed me to fly. I had been wanting my independence and success, but found that more could be accomplished through cooperation. Obviously I trusted him because my body was completely relaxed while he spun me around, even when he shifted me from over his shoulder to around his waist. This experience also related to a dream I had had the previous week, as Rob pointed out in our post session discussion. (p. 130)

The next motif, movement theme, was that Rob put her down and they were both still spinning. Rob began very strongly pushing something apparently very specific from the middle of his pelvis out with both arms in front of him, hands cupped and forearms touching. This was repeated several times. Something was being pulled outwards from him. At this same time, Fritzie was beginning to curve her arms around some large, spherical form very gently and tentatively. She would change from a horizontal to a vertical plane with her arms, which showed that it kept changing its shape but was definitely round. She describes this motif in her written journal for March 3rd as "collecting and cradling a very powerful light-energy

. . . almost like a gelatin squishing between fingers" (see Appendix).

Rob joined her and with his eyes open and her eyes closed, he encompassed this same sphere on the opposite side from her; covering the top and the bottom at the same time with both hands and then one on either side, alternating as she alternated. Slowly their hands came together and they formed four hands cupped upwards as if in one image of a many peteled flower. Neither one of them led, but rather they were in one unified movement. Strongly and very, very slowly their hands were raised straight up overhead in a definite offering. They held them there, heads looking upwards a very long time. Finally their hands began to separate and move as if underwater, back down to their sides. They turned to walk on the diagonal towards the audience, stage right, with their heads still focused upwards and a strong energy emanating from their faces into the air above and from their pelvis areas forwards. It was extraordinarily moving and powerful, a definite example of a spiritually-based movement (see Chapter II). They were exhilarated afterwards.

Looking at this powerful sequence for implications within feminine collective, it seems at first to be primarily the story of the development of a young man "from the ground up" (to vertical). He learns to be supportive

of a woman and able to walk side-by-side with her into the new masculine/feminine relationships that are more possible now than ever before. It is the story of Fritzie, if looked at as an aspect in all women, at the developmental stage of twenty-one years old, just past adolescence (a leafless tree in her dream). She now establishes a relationship with a man and this interaction enables her to see the potential for raising a family as well as finding her own professional career. She has traveled from being blown almost off balance back and forth by almost losing her identity in the man, she tells us to contact with the man, back-to-back at first. Using the principles of contact improvisation, they give and take each other's weight, rolling over and under each other traveling spatially on the ground, in a non-goal-oriented way. Leaning against each other they rise to standing. She separates from him and reaches for what she would like to have, to aspire to, all on her own. Once he helps her in this direction, she is able to relax and trust him in a whirling celebration in his arms and on his shoulder, "to cooperate" as she says, in order to do more than she can alone. She then can go on her own to contact her inner images and follow her individual path and relationship with the man in a more nurturing, centered, shaping way. Once again she accepts him joining her in doing this. Together

they form what seems a lotus blossom of hands that grow out of their own dark, watery, rolling on the ground, which is a less spatially directed and more unconscious process. They let this shared flower symbol be carried upwards towards the sky and conscious light (the Self) with no follower, no leader. Fritzie then is able to walk in equal partnership into her own future. One saw in their movement at the ending, the strong, vertical pull up and beyond their human forms, and the equally strong pull from the center of their bodies forward onto a straight path. It was a graphic, clear illustration of the transcendent function as Jung described it. The walking, moving forward in unity out of polar opposites of independence and dependence, individual ego and larger Self, masculine and feminine, ground and sky.

This seems to be a resolution for Fritzie, a possibility of side-by-side "cooperative" independence with spiritual awareness and a common direction. Although she wants to go into therapy, Rob does not want to at this time. He is worried that if she does, she will grow away from him. She would like to do more authentic movement with a therapist/witness. After graduation, Fritzie did, in fact, join a group meeting weekly to do authentic movement. Rob did not.

The experience of these two seems to indicate that the new young man is there for the new 1980s woman who wants to be herself fully and not play a stereotyped, culturally dictated role.

### Summary

This chapter has presented the background of the participants which is applicable to this study. A summary of their authentic movement experiences has been described, and some of the collective implications for the wider feminine community have been discussed.



## CHAPTER IV

### DISCUSSION OF RESEARCH QUESTIONS

#### Introduction

This chapter will bring together the collective implications from the information presented in Chapter III regarding the participants' experiences with authentic movement.

The two questions to be addressed are:

1. What collective implications on the redefining of the feminine identity can be drawn from four different individual experiences of authentic movement?
2. What are the similarities between the collective issues arising from these women's experiences to those described in the Jungian literature?

#### Research Questions Addressed

##### Question one

What collective implications on the redefining of feminine identity can be drawn from four individual women's experiences of authentic movement?

In the case of Alta Lu Townes, the main collective issue to be drawn from her experience is described by her

struggle to come to terms with the spiritual aspect of her life. This is a concern for a growing number of contemporary women who are now trying to find a way of relating to the spiritual without depending on the established patriarchal religions. For Alta Lu, this struggle is physicalized by her action of finally being able to put on the white dress and dance joyously in it after weeks of only being able to end on top of it, hand outstretched, palm downwards above it. It is the action of this hand, first facing upwards over the white dress, cupped, passive, receiving and then turning over into the more active reaching hand, facing downward over the white dress which symbolizes the collective issue.

As my left hand approached the dress, it was cupped in a passive, receptive gesture, palm up; just before pausing above the dress, however, the hand turned over in a more active, reaching gesture. I had been making that movement unconsciously for three weeks, but now I realized what it meant. . . . From willing to be receptive, I became active--willing to do something about the white dress myself.

One way this could be interpreted is as an image that has been carried in the feminine collective--that of passively receiving the patriarchal religions. Now women are beginning to reach out to find the white dress (the spiritual) aspect of their lives for themselves. Here is the grasping and finding of an individual pathway for coming to know the spiritual aspect of their psyches, and the

feminine relationship to the infinite (Woodman, 1982; Ulanov, 1982).

One of the collective implications of Susan Schell's experience in her creation myth seems to be centered around a transformation process. This begins with her head downwards and into the earth, growing roots and finding here "all she needs from the center" of the earth. She is thus connected to the earth, life cycles, the tree of life, and its implicit family relationships. She is connected to Persephone's underworld, and the Great Mother who sent her reeling there. Downward came her feet,

. . . and up now her head, strong she was, changed. . . . Then a mighty thought transformed the root at the top of her head into a horn. She sat up then on her haunches listening with new ears, seeing with eyes newly opened. (see Chapter III)

This movement sequence is applicable to the current state of the collective feminine. The waiting for the new woman who can survive the fire and the serpent, is able to go down (regress) into her depths and experience her most chaotic primal connections (both the devouring mother and Great Mother, the earth mother in all her aspects), and once having made that descent can draw all she needs from her roots in the instinctual life, and come back onto her feet "changed" with this horn growing out of her head. What does this mean for women today? How does

it feel to have a thought transform our roots in the earth (instincts) to a form of a horn on our heads? A horn is firm and is an affirmation of strength, focus, and single-pointedness (logos), as well as carrying the mythological connotations of the unicorn, the ferocity of the rhinoceros. It integrates the masculine and the feminine.

To summarize Susan's collective issues, she has been "sent reeling" down to connect to all the chthonic underground aspects of her identity, the dark sliding and skin-shedding serpent and the circle of fire. All of these are powerful images that connect her and the wider feminine collective to the Great Mother in all her aspects and be able to integrate properly the inner masculine qualities needed to be the new woman of authority. One must experience many aspects of the feminine to be firmly rooted in its depth. One cannot repress the darker primal chaotic and devouring side of the feminine.

One of the collective implications which emerged from Carolyn Fay's process was the centuries-old ragged old neglected woman who appeared in a dream. Fay and Chodorow moved this image together in order to come closer to her meaning for them and "to really free her to be a person" (private letter to author, June 6, 1984). Another collective implication from Fay for feminine identity was that of the bleeding heart and throat, "reawakening to the

color and the forming of the rose, with all the concomitant feelings of well being. . . , " is a death and rebirth cycle. She must go through this cycle of total desolation and internal tension for the rose that heals unfolds to synthesize the need for expression and the ability to articulate and assert ideas while keeping in touch with the red rose and its connotations of love.

Carolyn describes the significance of this experience into her life seven years later. This particular movement experience helped change her understanding of herself as the feminine southern lady. She realized her need for clarity and articulation while writing her Master's thesis at the time of her authentic movement process. Carolyn's looking back on the experience now at the age of 72 could be applicable to many women's needs to integrate the masculine (animus) aspect of their psyche.

I shifted in my perception of myself as a woman, before, I had been almost totally Yin. Indulging efforts were not only natural for me but had been trained into me as well, to be a Southern "lady." After (this experience), I could be more direct and forceful, recognized and accept myself, and also be able to receive recognition and acceptance as a professional. (Fay, private letter, June 6, 1984)

Fritzie Nace also has an articulation issue (see Appendix, pp. 131, 134). She represents a developmental issue for younger women who are emerging into the "real world" from their college years and are going to be

establishing a place for themselves in the professional world and the community. They are trying to build relationships that can lead to a stable home life. Fritzie is building her own outer identity as well as inner identity. Both are very much in process. One of the collective implications from her process is that the presence of the new man ready and willing to support the new woman and the related issues of dependence/independence; the man encourages the woman to be strong in her self and express herself openly. The young man says, "You can do it; you can show your anger. You are a strong woman. Go for it!" The shared movement experience with its spiritual ending also has importance for synthesizing the body/spirit split in our culture.

#### Question two

Similarities between the collective issues of these four women participants can be seen to reiterate some of the issues in the Jungian literature on the feminine. The participants' most outstanding issues can be summarized as follows: establishment of mutuality in dependent/independent male/female relationships; ability to express feelings openly, such as anger or grief, without the restraints of the "lady-like," or more generally the integration of the animus archetype; emergence of the new feminine ego; going beyond the patriarchal dominance of



the spiritual realm in a personal quest for spiritual identity; common to all four participants in this study, in their active imagination with the body process is the appearance of the death/rebirth cycle in their movement sequences, and the process of "letting go" in order to make space for the feminine quality of waiting, receiving the unconscious, "the other." This is in contrast to the hero's active quest and killing of monsters to affirm his male identity (Williams, 1981, p. 123; Luke, 1981, pp. 2-3).

These issues are all represented in the Jungian literature. Specific examples of these issues will now be presented. Marion Woodman (1982) writes on the conflict of dependence/independence (Fritzie Nace):

For the first time in history, men and women are seriously exploring the possibilities of relationship based on separateness rather than togetherness. . . . They are simply. . . attempting to put their trust in the irrational. . . . In other words, they are trying to live by the spirit. (p. 186)

This was demonstrated by Fritzie and Rob's final diagonal walk, side-by-side with their faces lifted skywards.

Another issue is Jung's emphasis on the importance of animus integration (masculine aspect in women). Ulanov amplifies this and writes that in order for women to find their own authority as women, they must look into their experience of the unconscious as well as what they know

consciously, and out of those depths they must beget actions. . . and develop distinct feminine perspectives from which to view reality. Jung's notion of the animus proves a useful metaphor that helps women come to terms with their own capacities to function in ways that have been traditionally assigned to men (Ulanov, 1982, p. 116). Ulanov suggests that the animus must be integrated so as to be useful in our conscious lives. This is relevant to Susan Schell's transformation from rooting her head literally in primal earth and instincts to thinking on her feet with the phallic, single-pointed horn growing from her head (see also deCastillejo, 1973, pp. 77-78). Carolyn Fay's bleeding heart and throat was transformed into the organic rose bringing her a sense of healing, centeredness, and allowing her to be able to more clearly organize her thoughts, writing and assume her more animus-oriented professional role. At the same time she was keeping in touch with the organic warmth and relationships symbolized by a red rose, and her Southern "lady" training. Fritzie Nace's dream about Rob's hair black/blonde (see Appendix, p. 139).

Irene Champernowne expressed her opinion that there is a new archetypal woman emerging, though not yet fully realized, "nearer to the Amazon or martial maid." The martial maid is an example of the fourth possibility

Champernowne identifies for women, which is the "gradual raising of the feminine consciousness to a higher level where it can serve as authority." Champernowne identifies three other possibilities for women:

- (1) To remain as earth, experiencing spiritual authority of consciousness only through man;
- (2) To experience the spiritual authority of man also, in herself, in the animus; (3) to leap out and place herself alongside the logos authority, as in the twentieth century, where she is either hideous or obscene, or coldly ineffectual except as a pseudo-man. . . . (1980, p. 35)

This theme is supported also by Ulanov (1971, 1981), Woodman (1982), and Williams (1981).

The descent to the underworld and death and re-birth experiences such as several of the participants in this study underwent, is advocated by several writers for women who seek their deeper identity (Perera, 1981; Wolkstein & Kramer, 1983; Woodman, 1982).

### Summary

This chapter has addressed the two research questions. Some of the aspects of the four participant's movement and dream experiences have been incorporated into the answers to the questions. Jungian writers on the feminine issues which are similar to the experiences described in this study have been identified. The collective implications of the experiences of the four participants have been discussed.

C H A P T E R     V  
DISCUSSION AND RECOMMENDATIONS  
FOR FURTHER RESEARCH

Introduction

The process of authentic movement is about ongoing relationships in real life and in the unconscious. The process is also about the relationships of all one's body parts to the whole of the moving body. The inner "family" extends to the many parts of one's own identity, in this study shown to be the male friend, the child, the woman ragged and neglected "from centuries of neglect," etc. Relating to them all separately at different times allows eventually for a synthesizing, or creation myth experience making them less separate and part of a whole. There is the relationship of movers to the witnesses/dance therapists/audiences. Sharing one's process of "being moved" relates one to the numinous, the infinite, and can make one feel accepted and on some level understood by the wider community, the family of wo/man. The relationship must start with the individual to her/his own unconscious for no purpose other than finding out about oneself and about how the unconscious moves each of us differently but always

directly and authentically. It embraces the spiritual dimension of the meaning of one's life.

This study emphasizes above all, relationships, which is one of the feminine strengths now being recognized by developmental psychologists (Miller, Gilligan) and by Jungian analysts (Luke and Ulanov). The authentic movement experiences described by the four women are related to previous experiences that led up to the ones described, and are related to the ones which followed them. All four women are continuing their work with authentic movement as part of an ongoing relationship to their inner "other," the self, the unconscious.

The age range of these participants shows that times have changed since Jung's day. Some of those in the first half of life are wanting to establish an ongoing relationship with their unconscious, through understanding their dreams and real life conflicts on as deep a level as possible. Jung, however, indicated most people find this direction in the second half of life.

The four women in the study show that the role of the analyst in active imagination seems to have diminished in favor of group support. Increasingly, the academic and medical communities are giving value to expressive therapy as a primary treatment modality. The emphasis for these healthy, functioning professional women in this

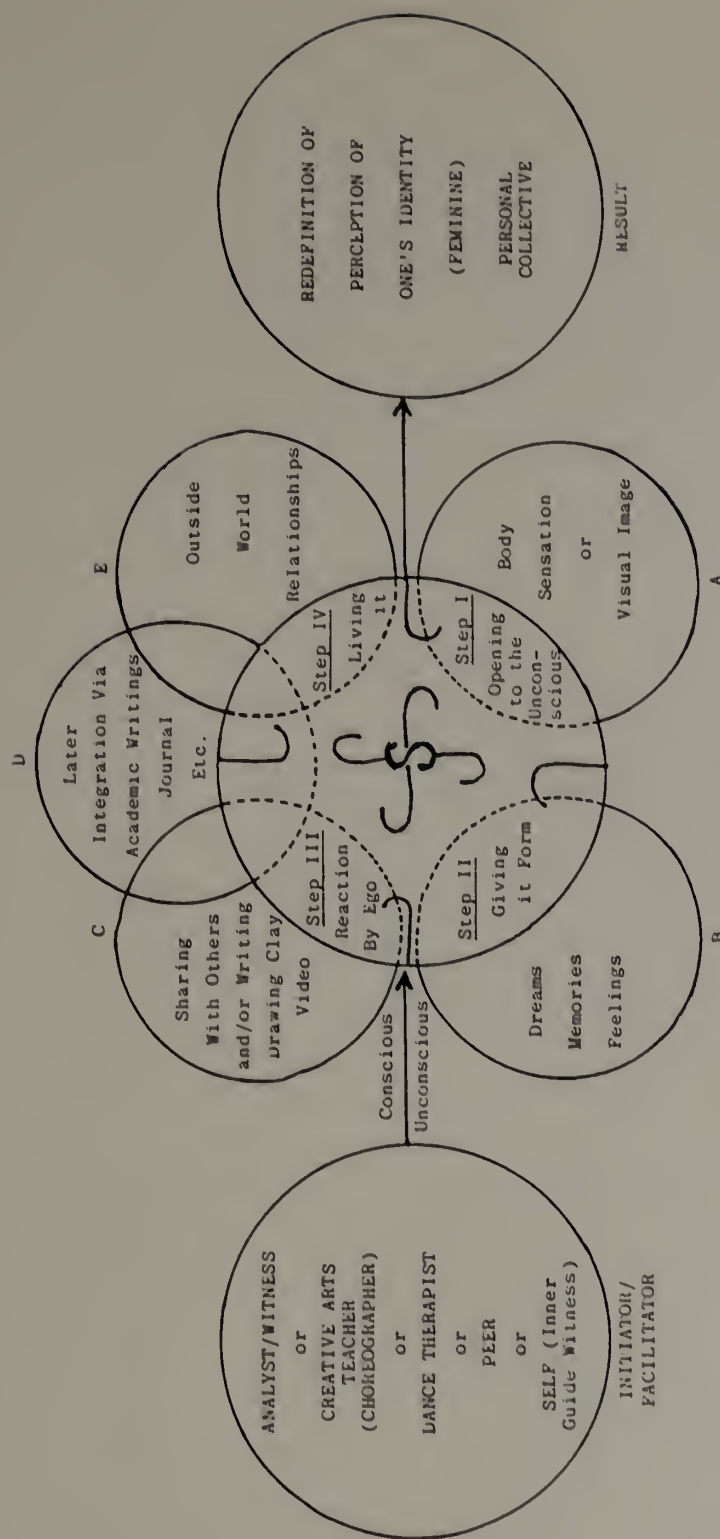


study is on exploring greater creativity and self-discovery. Three of the four women have entered into active imagination without the guidance of a therapist. The significance of what this means remains to be seen in future research.

This study has presented four examples of "waking dreams," i.e., giving the unconscious its full autonomy. In contrast, other active imagination techniques attempt to control the unconscious, if even in a small way.

Examples of this would be dialoguing with the image of a goddess, or asking the unconscious a question relating to one's search for understanding the deeper connections to one's own feminine identity. This would then be answered through movement by the whole body. The four participants have shown their trust in the unconscious to know what it wants to bring to their awareness. They have not needed the imposed structure of asking a question such as, "What are my deeper connections to my feminine identity?," nor have they needed at this stage in their development to relate to a goddess, which for some people may be an abstract conceptual creation. The absence of valid contemporary collective images, such as "goddess," offers the possibility of discovering new and individual symbols. If we turn to the symbol forming activity of the unconscious, we will find the specific images attempting to be realized through us.





S = Self

--- = Permeable Parameters

Fig. 2. Model showing authentic movement as a tool in the active imagination process for redefining feminine identity.

### Recommendations for Further Research

Many questions are raised from the experiences of the participants and remain to be answered in future years when we have accumulated much more experience of how the unconscious moves through the body in dreams. However, at this time, the author would like to suggest several recommendations, as this study could lead to several further explorations on the same material from several different perspectives.

A model is presented here as a recommendation for future research. This model which integrates the experiences of the four individual participants needs to be combined with Janet Adler's model demonstrating the relationship between the witness/mover and the process.

#### Model showing authentic movement as a tool in the active imagination process

Theoretical background for the model. The scientific ideal of the detached, objective intellectual observer clearly does not apply to the person who gains knowledge through experience of the psyche in him/herself and in those he/she relates to. The cognitive process of analytical psychology is seen as a passionate process, that is, one which involves the heart of feeling as well as one which involves the intellect. Jung did not write much

theoretically about the active imagination process for this very reason. In a letter written to a former client he says: "It is true, not much has been published about this subject. Most is contained in my seminars. It is too difficult a subject to deal with before a merely intellectual public" (1973, p. 460). This model then pays tribute to this partnership of feeling and cognitive process.

For this reason the model is based on circles, mandalas of wholeness, with the Self (S) at the center of the five "petaled" flower. The organic implications of the flower encircling the central four steps of the active imagination process itself depict the dynamic process of change. This process emanates from the transpersonal center of the Self--the organizing guiding center of the psyche's inner power. The concrete static drawing thus seems paradoxical. It invites not only containment of the individual personal process, but the collective amplifications of the circle shape itself. The circle reaches back in chronological time to its use in primitive ritual and meditative Eastern practices. This creates a further paradox of the timelessness the mover feels while doing the process.

The receptive nature needed to open to the unconscious and then interact with the conscious ego is

emphasized in the drawing of the model by the curved "doorways" that open into each step of the circle chart. Arrows that are curved instead of more piercing and goal-pointing emphasize indirect use of space. They also show a process-oriented rather than product-oriented approach in all directions. This opening "doorway" symbol invites the unfolding flow of the process. It can then be more easily understood as an intermingling process, not always unfolding in a step-by-step orderly progression. Steps often overlap each other by occurring simultaneously.

This model depicts only the process itself; it does not show the relationship of the witness and/or mover to the experience of their relationship. Janet Adler's model for this aspect of the process is shown in Chapter II.

Moving through the model. A lengthier description of this process has already been described in Chapter II. Reading from left to right across the page, one sees the linear time-oriented progression before and after the central core experience which is felt as timeless by the person involved. Childhood, millions of years even, as seen in Susan Schell's creation myth, can be experienced in Steps I and II.

The first circle establishes the facilitating person or self, which creates a safe place in a non-judgmental atmosphere for the process to unfold. Once this is

established, the central process of active imagination (authentic movement in this study) unfolds.

Step I. Opening to the unconscious. This step is shown to be below the line of the conscious level of awareness in the unconscious. The initiating movements can be done in a variety of ways or simply by non-action, lying still to see what wants to be moved (see Chapter II for detailed description). This is a "rite of entry" as in initiation rites. This step is characterized by the lack of expectations which is expressed by closed eyes and a simple interest of "finding out the truth about oneself."

This step allows each individual's innate tendency toward opening to the unconscious with bodily sensation as shown in the example in this study of Alta Lu Townes, or through visual images and sensation blended together as demonstrated in the examples of Carolyn Fay and Fritzie Nace and her male friend, Robert Watson. Symbols are seen and/or moved, past or new movement motifs emerge, are repeated, dreams are remembered, whole poems begin to be heard (auditory channel to the unconscious) as was seen in the case of Susan Schell in this study.

Step II. Giving it form. Steps I and II overlap as to their supporting elements A and B. However, slowly the process evolves into a beginning, middle and end. This step is the period of the deepest part of the process

of "being moved" by the unconscious and letting go of ego control. It is at this stage that the lysis, or transformative experience can arise. The tension between the opposites can make way for the third experience where both opposites are held in harmony. This shift in perception is always a gift and cannot be achieved or willed. The end of this altered state of consciousness can be structured only as to time. The watcher may need to give a verbal clue five or ten minutes before a previously agreed on ending time. However, like daily meditation practice, the body adapts to regularly repeated active imagination work. Natural endings in the person's own time are usually the case, however.

Step III. Reaction by ego. A verbal sharing or drawing, clay modeling or writing about the experience after it has ended is essential in order to keep it from slipping away. Carolyn Fay writes of sharing verbally with two women in her workshop and then joining the larger group for any further sharing needed. Alta Lu Townes spontaneously showed her whole sequence late at night the same day she had first "moved and been moved" by it, to a compassionate professor willing to meet an unplanned for need in a student. Alta Lu further shares this experience in writing for her Master's thesis and in performance, as well as for her own historical record in her personal



journal. Fritzie Nace experiences her process both verbally afterwards and nonverbally while moving with her male friend, Rob Watson. They both performed it for the whole class at the end of the semester. Her detailed written journal was edited and shared with the teacher as part of her independent project for the course. Susan Schell had a witness in the group she first moved in. She and her witness then shared their initial feelings and observations about it. She later had several performances for a wider paying audience.

This reaction time by the ego is of course ongoing. It does not complete itself right after the process. It is not meant to be an analytical, distancing of oneself from the process or the feelings connected with it. It is rather a "reaction" by the ego, consciousness, in a way that sets in motion the unfolding of further meaning and insights and other active imagination processes. It introduces us to living these images, sensations in our waking lives.

Step IV. Living it. Living it means nurturing and seeing its steady influence on one's inner and outer world. Carolyn Fay sent the following reply when this researcher asked her seven years later to describe how the change in her perception as a result of this specific authentic movement experience was integrated into her daily life.

I shifted in my perception of myself as a woman, before, I had been almost totally Yin. Indulging efforts were not only natural for me but had been trained into me as well, to be a Southern "lady." After (this experience), I could be more direct and forceful, recognize and accept myself, and also be able to receive recognition and acceptance as a professional. (private letter, June 6, 1984)

The connection between the way each person's dreams use movement and body images/sensations and the images that move and are felt and seen in their authentic movement processes might lead to ways that a person processes body messages in terms of crisis and illness. It would be interesting to follow-up on these same women once a year for a period of time to see if anything further evolves, shifts for each of them in their perspective on themselves as women.

The unconscious connection between writing styles, dreams and authentic movement needs to be looked at and studies made which show authentic movement's place in a single ongoing process.

The role of witness/therapist and his/her way of processing what the mover moves and shares afterwards needs to be explored.

Doing this same study with all mothers and daughters, pregnant women, women with those in close relationship with them working in dyads only, groups only or alone with a therapist--all these are ways of expanding our understanding not only of shifts in understanding of our

identity as women (or men), but ways the unconscious moves through the body.

The study has significance--for a larger society --if more individuals can work at this deep level whatever way they have an affinity for, and can experience and stay with the tension of opposites, other points of view, they might not need to project outwards onto others, even other countries, all that is evil, or primitive in a negative sense. Jung said that atomic war would be avoided only if there were enough individuals--and he stressed that, who were willing to hold the tension of opposites in themselves. He described this in a 1933 essay, "The Meaning of Psychology for Modern Man" (Vol. 10, Para. 276-332). Good and evil are part of the whole of each person as are masculine and feminine, mind and body. They can be deeply experienced in authentic movement as has been shown by the four women in this study.

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## APPENDIXES

## PARTICIPANT'S CONSENT FORM

1. I agree to allow my written accounts to authentic movement, dreams and any relevant material to be excerpted or inserted in toto into the dissertation to be written by Sarah Ann Haynes as part of her degree program at the University of Massachusetts, Amherst. I understand that the major objective of this study is to explore authentic movement as a valid tool for helping the Jungian community redefine the feminine identity. I understand that follow-up interview or questions may be involved.
2. I understand that information generated from my participation in this study will be used initially to prepare a written dissertation. This same information may also be used at a later date in further written articles.
3. I understand and agree with the following conditions regarding the collection and safeguarding of information collected by this study:
  - a. The choice was given to me to use my real name as in the academic papers or a fictitious name chosen by me. In the case of a fictitious name, no individually identifiable information will be reported.
  - b. My participation is voluntary, and I may withdraw at any point up to May 1st, 1984.
  - c. There will be no monetary compensation for my participation.
4. If I have any questions about this study or it's procedures, I may obtain more information by calling Sarah Ann Haynes at 413-549-5469.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

PERSONAL INFORMATION

Age \_\_\_\_\_

Educational Level \_\_\_\_\_

College Major \_\_\_\_\_

Present Occupation \_\_\_\_\_

Previous Occupation (if different from above)

\_\_\_\_\_

Dates and Type of Dance Training \_\_\_\_\_

Dates of Movement/Dance Therapy Training \_\_\_\_\_

Type and Length of Psychotherapy \_\_\_\_\_

How, When and With Whom Were You Introduced to

Authentic Movement? \_\_\_\_\_

\_\_\_\_\_

Do You Work With It Now Alone, In Groups, In Dyads, Or A

Combination of All Three? \_\_\_\_\_

\_\_\_\_\_

PARTICIPANTS' EXCERPTS FROM PERSONAL  
JOURNALS AND ACADEMIC WRITING

I. Alta Lu Townes

These are excerpts from a graduate paper by Alta Lu Townes titled "Creativity and Synthesis in Choreography as experienced in my creation of "The Dweller and the Angel" (Smith College Masters Program, December, 1979). See summary of conversation with Professor Susan Waltner, Chairperson of Smith College Dance Department, Chapter II.

In September I began thinking about a dance for my choreography project and decided to do a duet using the dresses. The dresses were lent by a friend. They were pleated, made in Greek cotton gauze, full sleeved and to the ankles. I began thinking about letting the nature and theme of the dance grow out of the dresses themselves, rather than my imposing an idea on them. Up until then, I had always started with an idea from which I then created a dance. All I knew in the beginning was that, because of the colors of the dresses, the dance would have something to do with opposites.

For four weeks I played around with the dresses in the studio, trying various shapes and movements and getting the feeling of the dresses. I did not set anything, however, and spent more time in the brown dress, thinking that was the part I would dance. I also spent these weeks trying to contact the other dancer I wanted for the piece. When I finally reached her, I learned she was five months pregnant, but would be interested in doing it after the baby arrived.

Shortly after this, we had a choreography lab in which we closed our eyes, stripped away "dance" movement, and moved however was necessary in an attempt to learn about our selves. We did this twice during the class period, and I had two contrasting experiences. In the first, I stayed close to the floor and felt very low, dark and primal in the way I moved. I felt bound to a low level of



space, unable to rise; and I found myself tending to resist or hold on to those I encountered purely for the sake of resisting. The second time, I started standing in order to get away from the captivity of the floor. I soon walked into a stream of sunlight and became fascinated with playing with light and darkness and following the light whenever I could. . . .

I found I was very accepting of other people whom I encountered, even though it often interrupted my playing with the light. I moved harmoniously with each one and finally even went down to the floor because it seemed appropriate with the person I was moving with. I thought I had left the realm of the light when suddenly I turned my head and the sun hit it. I felt my whole being yielding to the warmth of the sun as I lifted my face to it while staying on my knees. Later Susan commented on how radiant my face was in that moment.

Driving home later that afternoon, I felt very tired but also exhilarated. I suddenly realized that my two movement experiences corresponded to an important inner change that had taken place in me during the past several months. I had been particularly involved with and responsive to this change during the summer; however, once the school year had begun, my demanding tri-state teaching/studying/choreographing schedule had consumed me and I had lost touch with my inner self. The choreography lab experience had put me back in contact with this change and it felt wonderful. However, it had an overwhelming impact that I was unprepared for.

That night I got violently sick, and for the next ten days I was overcome by great weakness--no physical or mental energy--and no amount of rest, sleep, healthful food and vitamins made the least difference. Then one day I woke up completely recovered as suddenly as I had gotten sick.

The next time I walked into the studio to work on my dance after my recovery, I decided to use an approach similar to that which Susan had used in choreography class. I stripped away all movement ideas that hovered vaguely in my mind and body from the weeks of playing, put on the brown dress, sat down on the floor and asked the dress, "What do you have to say?" I waited in a relaxed but attentive stillness. I did not have to wait long for an answer. Without warning, my elbows began lifting my arms up above my head, my lower arms slowly unfolded until my hands were reaching up, but my head remained bent, my focus down. Thus the dance began.

It continued to flow out of my body, phrase by phrase, as my startled mind simply watched in amazement, stopping it periodically to repeat it from the beginning so as not to forget it. I later realized there was no chance of forgetting any nuance of the entire dance. That night four minutes worth of material flowed out of my receptive, responsive body whole, connected, integrated, and complete with a developing theme, repetition and variation of motifs, and spatial design. Sometimes, when I came to a pause, I would try to impose my own movement, but it always felt wrong, and I had to go back to the pause and wait for the mysterious force within to continue creating. The next time I worked on the dance, the rest of this part unfolded. Now I had eight minutes of dance--whole--powerful. I recognized a clear theme of being pulled between two opposite forces, punctuated by brief moments of resolution, and a struggle toward a transformation or matamorphosis of some sort. Beyond this the meaning was not at all clear, and I firmly refused to analyze it. I wanted the meaning to emerge as the movement had, and it was clear that I was to stay completely out of the way of this process.

Meaning did begin to emerge gradually as fellow graduate students and professors commented on what they saw. I became conscious of movements I had been totally unaware of: my intense concentration on my hands, as though I was reading my life in my hands and trying to understand; the pendulum effect of much of my movement, swinging back and forth as though seeking a place to settle; the chrysalis and butterfly images; the holy, ritualistic atmosphere; the oriental quality of many movements.

One evening, while sitting in my living room reading something completely unconnected with dance, I experienced a sudden recognition of the deepest meaning of my dance. I felt an inner certainty and an outer sensation of tingling as I sat in utter stillness, knowing without a doubt that my dance was about the struggle of the personality and the soul and the eventual appropriation of the personality by the soul. I sat for what seemed an eternity, experiencing both awe and fear of what was to come as well as an eagerness to know. I thought that if I could experience this ultimate and universal human process in symbolic dance form, it would serve as an Ideal Model of my (everyone's?) life path and purpose. . . .

Meanwhile, my dance was far from finished; although it was clearly at the end of the brown dress

part where I had fallen in complete collapse following an increasing frenzy of tension. At this point I had thought the other dancer would enter in the white dress, and since she wasn't available yet, I would leave the dance for this semester. However, by this time I was realizing this dance was going to be a solo. Somehow I had to end up in the white dress.

I now placed the white dress on the floor while I danced the first part, and in order to establish some kind of relationship with it, decided to fall on it at the end of the brown part. I did this and once again the mysterious creative force inside of me took over, and that evening a startling four-minute transition section flowed out. During this section, certain motifs from the first part repeated themselves, taking on a new meaning because they were now done in relation to the white dress. There was a first awareness of the presence of the white dress, a rejection of it, an attraction to it and repulsion from it. Then I slowly had to remove the brown dress, but instead of being able to put on the white one, I had to experience utter aloneness, a sense of nakedness. I had finally managed to give up my attachment to the brown dress, but was still unable to attain the white. Crumbling in desolation and desperation, I moved through a section of anguished "no man's land," finally drawing into myself, imploring what seemed to be higher powers, collapsing, flinging myself to my feet and eventually being attracted once more by the energy of the white dress. I came to rest focussed on the white dress reaching toward it with my left hand.

I now had twelve minutes of a dance. I knew it was not finished but it was certainly artistically possible to end it at this point. Surely this was enough for this semester! The creative forces in this mysterious process had other ideas, however.

Three weeks later, on my last night in the studio before the final showing, I spent an hour just going through the whole piece four times in succession. Every time I danced it, nuances and layers of meaning came clearer with the result that the movement acquired the appropriate intensity, focus and articulation. The fourth time, as I ended with the reaching gesture toward the white dress, I suddenly became conscious of the true meaning of that gesture. As my left hand approached the dress, it was cupped in a passive, receptive gesture, palm up; just before pausing above the dress, however,



the hand turned over in a more active, reaching gesture. I had been making that movement unconsciously for three weeks, but now I realized what it meant. From willing to be receptive I had become willing to be active and to do something about the white dress myself. The instant I realized this, I reached down, picked up the dress and drew it to me. Again, the process took over, I rose, and finished the last section which involved putting on the white dress, taking my hair down, and moving freely and joyously, ending in an open arched movement facing the audience. I realized I had done the same movement in the first part with my back to the audience. This time the dance was really finished, and I felt a great release of energy and a sense of exhilaration. . . .

My unconscious, it seems, had been at work for a long time on this dance. In September I had a dream which I did not understand at the time, but which I knew was important. In the dream, the owner of the house in which I have an apartment had sold the house and a new landlord had moved in upstairs. When the former owner moved out, he took some things he had lent to me which meant I had had to rearrange my living room. In moving furniture around, I suddenly discovered a large open fireplace that had been blocked by something so I had not known it was there. I was amazed to see this beautiful hearth that had been there all the time, but I had never seen it. A fire had been burning there, but now all that was left was a pile of embers and ashes from which flew occasional beautiful sparks. I immediately thought of this dream with a glimmer of insight when I read in Creation Myths of the preparation of the unconscious for an important change in consciousness:

You find creation myth motifs whenever the unconscious is preparing a basically important progress in consciousness. . . . The growth of consciousness also tends to make sudden jumps forward: there are periods where the field of awareness enlarges suddenly to a great extent. (Marie-Louise Von Franz, Patterns of Creativity Mirrored in Creation Myths, New York: Spring Publications, The Analytical Psychology Club of New York, Inc., 28 East 39th Street, 1975, p. 13)

This results in a feeling of illumination or revelation and involves preparatory dreams (Ibid.,

p. 14). Fire is related to the idea of creativeness and production. In fact, fire is considered the origin of creation because it is the desire to create (Ibid., pp. 143 and 125). Jerome Bruner speaks of the power of creative products to re-order experience and thought in their image (On Knowing, Cambridge, MA: The Belknap Press of Harvard University, 1979, p. 22), and Von Franz says fire also has ordering and thought qualities (Op. cit., p. 142). In my dream the fire was nearly out. Was the ordering and creation of my dance already complete, but still submerged in my unconscious?

I made another connection between my dream and my creative process in reading the section on alchemy in Creation Myths. Fire is necessary for transformation in the alchemical process. In quoting from a medieval alchemical text, Von Franz says:

From the earth are the elements separated by dying, and to it do they return by quickening, for what a thing is composed of, into that must it be resolved, as the holy word testifieth: Man is ashes and to their ashes shall he return. (Op. cit., p. 233)

This description uses chemical language to describe an inner mystical experience--a resurrection--the appropriation of the personality by the soul. This is the experience my dance symbolized. . . . it was movement images, rather than words or ideas, which surfaced. I unlocked this irrational process by asking the brown dress what it had to say and waiting--really waiting--for an answer. The result was a truly creative act. . . .

The germinating elements in my case include: self-discoveries made in the early summer, receiving the dresses in July, the body changes undergone in Bonnie Cohen's August course, choreographing Antigone at Keene State, seeing Susan's "Journey," and reading Creation Myths. . . . The preconscious process of my dance emerging seems to parallel the way in which creation myths reveal the process of man's dawning consciousness. A new form of consciousness was emerging in me that I was not yet aware of. Once the dance was out, the material was all there in movement images, but my conscious mind did not yet realize the meaning of them until several weeks later.

The most amazing aspect of my creative process was the way dance unfolded completely ordered and

designed. None of the usual choreographer's craft was necessary. The unconscious had taken care of all the details. Helen Frankenthaler says that one cannot program the creation of art:

Art is much like life itself. The artist, largely unconsciously, tries to present some order. It's a double order; order out of the chaos of personal reality and experience, but also order out of aesthetic chaos; to create a related but developing truth and beauty. (Theodore Wolff, "Hand in Hand With the Rest of Life," interview with Helen Frankenthaler in "Artists and Their Inspiration," Christian Science Monitor 13, November 1979, p. 28)

In my case, this double order was created not just largely, but solely unconsciously. . . . I was perfectly willing to let the form emerge first without having to know the meaning right away. Von Franz supports this idea:

Sometimes for the purpose of creativeness it is absolutely essential first to carry out something physically and then only afterwards to get to the symbolic meaning. If one skips this stage of introjecting too soon, by saying one knows what the thing means, it is only symbolically this and that, one misses the whole emotional impact of the new content and will not get it really into consciousness. (Op. cit., pp. 47-48)

And Helen Frankenthaler agrees:

Sometimes the painting has overtaken me and I will feel that I must not judge it yet because it may be telling me something. Maybe there is more there than I think and maybe it. . . has a new turn of life that I must investigate. Let it cook a bit. But, having told "it" let "it" tell me, and we'll hopefully work together. (Wolff, op. cit., p. 28)

I definitely felt I had something important to learn from my dance. Mary Wigman often worked this way--yielding to the creative forces within, letting the form emerge, and only toward the end of the dance really knowing what it was about. I have long



been fascinated with her descriptions of this process, but I never really understood it until now. . . .

"The Dweller and the Angel" clearly began with an inner need to create this particular dance in this particular way. As I look at the dance from my present perspective, I find that need and purpose are interrelated.

In Picasso's words, "I do not seek; I find." This has characterized my entire process--from form to meaning and at last to purpose. Bruner sums up my dual purpose very nicely as, first: a sharing with others an inner experience, and second:

Externalization makes possible the containment of terror and impulse by the decorum of art and symbolism. . . . It is in the fact of fashioning an external product out of our internal impulses that the work of art begins. . . . Sharing, then, and the containment of impulse in beauty--these are the possibilities offered by externalization. (Bruner, op. cit., p. 32)

If, indeed, a work of art is essentially an expression of the artist's personality, then I must consider carefully Von Franz' concern with changes of consciousness:

We know that every time a human being makes real progress in consciousness, makes this evolutionary jump towards a higher level of consciousness, the whole world for him has changed; relationships change and the outlook on the outer world and on his own situation changes. (Von Franz, op. cit., p. 149)

This was my state in September. Once my horrendous schedule began, however, I suppressed my awareness and development of this new level of consciousness. I believe that the process of creating the self is the same process within as the outer process of creating an art form. . . . When the creation of my self became dormant due to my schedule, the new developments within had to make themselves known through the creation of an art form. Now that my creative process has become conscious, perhaps I can return to creating my life. . . .

The final point I would like to concern myself with in this paper is the quality of wholeness,

which from my partial viewpoint seems to characterize both the process and the product involved in the creation of my dance.

According to Bruner,

It is implied, I think, that the act of a man creating is the act of a whole man, that it is this rather than the product that makes it good and worthy. (Op. cit., p. 18)

Certainly my process involved all of me: my physical, emotional, and mental natures, my imagination, my intuition, and my will. . . .

I would attribute the wholeness of my dance to the cosmic nature of its process and its theme: the continual spiral of identification and disidentification the human being goes through on its path through life. Or as Rank puts it:

In man, identification aims at reestablishing a lost identity. . . an identity with the cosmic process, which has to be continually surrendered and continually reestablished in the course of self-development. (Otto Rank, The Myth of the Birth of the Hero and Other Writings, ed. by Philip Freund, New York: Alfred A. Knopf, Inc. and Random House, Inc., 1959, pp. 209-210)

Jung had the feeling:

. . . that one should not forget if one did something creative in reality that it was only the replica, the second model, of something whose reality was in the Beyond and remained there. (Von Franz, op. cit., p. 36)

My dance must exist elsewhere. Its wholeness implies that. The manner in which "The Dweller and the Angel" manifested itself made it clear to me that its source was beyond me, coming through me, but not from me.

## II. Carolyn Fay

Excerpted from: Caroline Fay, "Movement and Fantasy: A Dance Therapy Model Based on the Psychology

of Carl G. Jung," (unpublished Masters Thesis for Goddard College, 1977, pp. 24-28).

### Evaluation

I feel that almost all of the members of both the beginning and advanced groups can experience the opposites, getting into them with increasing depth of perception. Even though I often suggest to the beginners that they experience the transcendent function of the opposites of the theme with which they are moving, only an occasional person can really do this. I still believe it is worthwhile to present the opportunity, however, so they can become aware of the possibilities, nay even the probabilities, inherent in the process. Even among the members of the advanced group, some of whom have been participating for five years, not all are able to get beyond the opposites. All seem to be able to experience what they consider the spiritual center of their physical bodies, though they may not be able to connect this centering with the transcendent function.

In my own experience I have to be at a place in my inner development where I am ready to come to a synthesis of opposites in order to get into a true transcendent function in a movement session. This happened in a workshop led by Joan Smallwood at Chestnut Lodge, Rockville, Maryland, in May of 1976. . . .

I kept my eyes closed, listening inwardly, but at the same time I was cognizant of what was going on in the room as I entered into my Active Imagination. The members of the group started pushing and pulling each other, weaving, snaking, with their whole bodies on the floor, into a great mass of heaving, writhing community. I came out of this initial contact holding, and being held by, one member by the left hand and lower arm, and another member by the right. They started pulling me in opposite directions, and I let myself be pulled violently, first by one of them and then by the other. Finally I actively responded by pulling both of them at the same time, going backward. I really got into the strength in my pelvis and thighs and felt well grounded, and so I was able to hold my own with them, and then to drag both of them across the floor. Then little by little, I let my hands loosen and slide down their arms, and down and then

away from their hands, so that I stood alone.

This represented for me first the way in which I have allowed my outer world to manipulate me. I have let myself be pulled between my work and my life at home as two entirely separate worlds. Then, getting into my strength and groundedness, I was able to handle both of them at the same time. After this I gradually let go of both, leaving the community to be alone and to experience its opposite, my inner world.

I moved farther away from the group and found a space for myself where I lay for what seemed like a long time, listening inwardly to myself. My throat brought itself to my attention. It hurt and felt constricted and tense, so I let my throat lead me into movement. It led me up to kneeling, then forward, and then slowly across the floor in a sort of crouching position. In my imagination I became aware as I concentrated on the throat that it was red with blood. The heart area was also aching and bloody. Finally my throat brought me up to standing and propelled me farther along. It stopped me suddenly, and I just stood there. At this point, I collapsed onto the floor and lay there motionless. There was no movement. . . not an image. . . nothing.

After a while I became aware that the color red from the blood was there at my throat and breast. Little by little it became many shades of red from light pink to deep crimson. A rose began to take shape, rising out of the throat and heart through movements of my arms up, out and around. The rest of my body down from that area seemed, in the fantasy, to be forming the stem and leaves of the flower. All sorts of superlatives come to me now as I try to express how I felt at that moment: warm, happy, fulfilled, in order, at one with myself.

In explanation of this part of the fantasy/movement, I moved away from the community to being alone, and then went on a journey of exploration, as in the mythic sequence, led by the wounded part of myself. The collapse onto the floor, and the nothingness that followed, seemed to symbolize a death of what had been wounded. I think of a dream I had on April 15, in which a woman, bleeding at the throat and breast, and ragged and gray from centuries of neglect, appeared. I associated this woman to myself at eighteen when my mother died. The reawakening to the color and the forming of the rose, with all the concomitant feelings of well-being, I associated with rebirth.



In this euphoric state I reached out my right hand for help to be pulled into the nearest group. I opened my eyes and looked at the two people in this small community, and we all three smiled at each other as they drew me in. I felt I brought the fruit of my experiences in Active Imagination to share with them, and they brought theirs, and we participated in a sense of fulfillment.

In this sample of my Active Imagination I also provide an illustration of my own method. I began by becoming aware of myself and the other participants in the environment, tuning inward to listen to my inner world at the same time. As the new possibilities in the mythic sequence leading to the death opened up, I participated in the opposites of both inner and outer events, as I explored the other polarities of group and individual; passively letting myself be pulled and actively pulling, my work and my home life, movement and stillness. Out of this came the transcendence to new integration, the birth, in the form of the rose. I shared this with the small group of three nonverbally, and later verbally with the whole group.

### III. Susan Schell

Edited version of original creation myth spoken while moving in dance performance.

#### Creation

Spinning and spinning  
 cocoon of world forming underfoot  
 behind eyes  
 inside head  
 this head held just so  
 if center is ever completely lost  
 atoms will split  
 plants will cease  
 so important is this  
 your feet will find rhythms

your voice will rise up from your feet  
from the earth  
from the center of the seed  
names you will utter  
many names  
and they are all related from the very beginning  
but you knew this  
on and on your feet will pound out life  
on and on your voice will weave one life into another  
going farther and farther back  
back to the beginning  
back to the serpent  
legs and arms being swallowed by skin  
sliding along the ground like a tongue tasting  
everything. . .  
now--  
say NO  
say no to the serpent  
this time say no  
tell it you don't want to know  
this will be your chance to change everything  
don't let it make a sound  
but you know  
it will devour you if you continue to refuse  
it circles round and round the garden on rings of fire  
closer and closer  
until you draw all you need up from within  
then the spell will be broken  
the snake will be gone  
the fear, vanished  
you will travel back and forth until your way is known  
then the time will be ripe to wake from dreaming  
wake from hoping



in a state of total readiness we have perched like this  
for millions of years  
until with the joined force of all waiting things  
we will burst through to this time  
this time made with our own hands  
with a body made of all those that have been before us  
and we are all related  
we are all different names for the same name  
the first word  
the first sound  
the movement of the tongue inside the mouth  
the serpent inside the cave  
the flame inside the dark

Susan Schell, Copyright 1983

#### IV. Fritzie Nace and Rob Watson

This is a project for the undergraduate Smith College Dance Therapy course. Fritzie worked with her male friend, Rob on this project once a week over a term. They presented the final blend of contact improvization and authentic movement done to a piece of music called Olias of Sunhollow. Fritzie had attended one half-day workshop on authentic movement the previous year taught by Janet Adler. The week before her performance Fritzie was present at a lecture by Janet Adler, followed by a demonstration by two of Adler's students moving the "witness/mover" paradigm. This seems to be the first written account of a man moving his authentic movement process with the exception of Castenada and his description

of Don Juan's friend and fellow "sorcerer." That Rob goes in and out of the more meditative, trance state of authentic movement is typical of many people when they first experience it.

### Fritzie

(transcribed from tape)

I've been working with Rob on this project since the very beginning of March; I think the first session was March 3rd, and Janet [Adler] just came last week, which was April fourteenth of fifteenth or something like that, so I had used just what knowledge I had accumulated of authentic movement and kind of my own interpretation of it, and the experiences that I've had before to introduce it to Rob. He had never worked with it before, so I had to kind of explain it to him and then just do it and he seemed very open. He's been very open to all the movement experiences we've had so far and he worked very well with that. His background as far as dance goes is that he's never had any formal training at all, but he's always enjoyed dancing, he's a moving person, a very spiritual kind of person and honesty is very important to him, and being open.

(from written account)

I had been feeling so absorbed in my relationship with Rob that my sense of individuality and self began to blur. Being with Rob, looking into his eyes, was like looking into a mirror. I could barely distinguish me from him.

In one of our movement sessions, I improvised alone to a song from "Olias of Sunhallow" by Jon Anderson while Rob observed. At one point I spun around swinging my arms and stamping my feet; then suddenly I began reaching as high as I could, wishing that someone would pull me up so that I would feel spaces open up between my vertebrae. I wanted to feel the muscles of my back stretch and stretch. Something new was out there, and I wanted to grasp it. I tried a couple of times to reach it but couldn't, so I swung my arms quickly from side to side, thrashing through the air as though a high

wheat field were in my path to freedom. Suddenly I stopped dead. I felt a strong urge to run but my feet stuck firmly in that spot. Gradually, I pushed my way to a "runners-take-your-mark" position and internalized the music's beat. Then, I took off running. I began to spin violently. The motion carried me upward and around, as Rob noticed, my face revealed a questioning of this power. Was I embracing it or was it controlling me? Sometimes I felt overwhelmed and pushed around by it; other times I felt exhilarated by the energy it gave me--the intensity and mastery of the movement that emerged--an inner battle of acceptance and stubbornness.

This account brings to mind a dream that I had on February 16, 1984. I woke up frightened and sweaty, more scared than [I had been] since nightmares I'd had as a child. [Dream not included in this account.]

Rob came from behind and picked me up. Then I could reach higher. He began to whirl me around on his shoulder. I balanced there on my pelvis, my arms outstretched like birds' wings, eyes closed. I felt like I was flying.

After this I realized that there are many things that I want that can only be accomplished when working with someone else. Rob's strength and groundedness allowed me to fly. I had been wanting my independence and success, but found that more could be accomplished through cooperation.

This session related to [another] dream I'd had the week before [March 11] as Rob pointed out during our post-movement discussion. In the dream he and I were walking down the hall of his old high school. He put on a coat over his head. Next I knew, I was on his shoulder and he on stilts about one foot off the ground. We came to a door, the heavy fire doors in schools. I pushed it open and as we walked through, we slipped off the stilts. I got back on and found we'd grown higher. Then we had to go down some steps, but actually it was an incline. We slipped/slid down it falling backwards but not completely. When we righted ourselves we'd also gone through a door to the outdoors. This time I was about two stories off the ground. The sun shone and a group of students was getting off the bus. They said, "Oh, there's Rob and his girlfriend." I thought it strange that they knew who Rob was under the coat and that I wasn't known except as his girlfriend. Very soon a leafless tree appeared in front

of me. I had to decide whether to go around it, try to go through it, or to get off the stilts and Rob, and walk under. I woke up here. I thought it represented our relationship--me as the eyes and navigator, Rob as the strength, support and mobilizer.

"Olias of Sunhallow: A Personal Movement Exploration  
Project for Introduction to Dance Therapy"

Journal of Movement Sessions: Smith College, Fritzie and Rob.

I. Session I: March 3, 1984

- A. Intended format: (used in entirety only for this session)
  1. Write down how you feel right now in a few sentences.
  2. Warm-up together:
    - light stretching, yoga postures, personal warm-up.
    - floor alignment of the body: tense and release different parts of the body in succession starting with the forehead; relax, feel a white light flowing throughout the body with each breath and personal strength flowing with it.
    - star stretch: legs over one at a time drawing a line of white light. Arms stretch similarly.
    - upper and lower-body isolations while lying on the floor.
  3. How did each feel? Any pains? Any difference on either side?
  4. Back to floor alignment posture (knees up, feet hip distance apart). Turn on music. Begin to move as you feel motivated. Be aware of images and feelings that come up, but don't let them control your movement.
  5. When finished, write down a list of images, feelings, thoughts that came while moving. Did you want or try to do any movement that you couldn't do? What was that movement?
  6. Authentic movement: one person move while the other watches. Mover write down any images that come. Watcher write down what you see.
  7. End with relaxation stretches.



B. Rob's reactions as written by him at the session:

Body-wise I'm feeling the strain of a long and tiresome week at work. Along with that goes the strain of having little quiet head space. In other words, strung out!

DREAM: (image during song)--Ocean song--the flight of a hawk over massive mountains with high ascents to beautiful, blue lakes. I was the hawk flying somewhere, not sure. I wasn't full of energy and my balance was really off. I came to a place on my journey that gave me a refreshing sight. [There was] a ritual healing dance where I saw thousands of people dressed in African tribal wear. I came across a soul that gave me that refreshed energy and we danced. I started to feel more comfortable, but I knew there was something inside that was holding me back from feeling totally comfortable with what was happening to me.

My body felt rather limited in movement. I would make moves that almost knocked me over. There is just so much running through my mind that it made it difficult to feel totally comfortable doing what I'm doing. Once I made body contact with Fritzie, I felt more at ease and relaxed a bit more.

C. Fritzie's experience as written at the session:

Body feels strong but sore after yesterday's dance workshops, especially the African. Still feel bloated and thick in the middle. Legs feel relaxed and slender, but when I look in the mirror, my extension seems low and "pudgy." Mind feels clear and sure except for this essay that's bothering me and a few other worries.

DESCRIPTION OF MOVEMENT: free swings, stop straight and stiff, pounding my body. Stopped with fists, one at my throat, the other in front of me. Then the music evoked flower images and my fists tried to "bloom" but were too bound and close to my body. Finally turned away and walked into the darker part of the room and became stiff, rocking back and forth. Began to walk with hands in fists on the ground like a mechanical animal, then stiffened and pounded my fists together. Pounded my body again and stopped cold. Stood still for awhile, my body felt like seagrass swaying fluidly. I swung and spun around landing

on the ground. I curled up into a fetal position. Rob went to the ground too. I rolled towards him. We lay on each other and tumbled back and forth then separated. I stomped on the floor irregularly until the end of the song.

FEELINGS: fear of being pregnant. Fists caught at throat with mouth wide open--can't talk, express myself (problems with writing?). Something inside won't come out. Went to Rob for comfort. Felt it for awhile, then our rolling took over. I wasn't putting any energy out, so I got crushed. Wanted out--Rob left first. I rolled away too.

Sometimes when I opened my eyes, I was surprised to see myself dancing--looking the way I did in the mirror. The mirror image looked better than I imagined my movement to be. Started getting a headache and stomachache from swinging and spinning. Got a craving for carrot cake for the third time in two days.

## II. Session II: March 11, 1984

### A. Format:

1. Write down feelings, emotions, thoughts, body condition.
2. Warm up.
3. Start with contact improvisation to "Olias."
4. Discussion recorded on tape (reviewed later by each of us).

### B. Rob's comments as written in the session:

Right at this moment I'm feeling kind of full, for I just ate a big meal at Tenney House. Whenever I walk into this studio I feel somewhat pressured into moving, but that will change once I start moving. Stage fright is the name of this tune. My problem is that I feel I have to perform; I can't let myself get into this freely. I'm hoping the more I do this, the easier it will get. I have been out of touch with body movement for a while. I always try to take a positive approach to these things!! We'll see what happens.

### C. Fritzie's comments as written in the session:

My body feels okay, somewhat energized,



### III. Session III: March 26, 1984

#### A. Format:

1. Write feelings, thoughts, state of body.
2. Warm-up together with contact improvisation to a Phil Collins tape.
3. Rob moved alone to the song from "Olias," thinking about our relationship and his role within it. I observed.
4. Discussion, Rob speaking first about his experience, then a conversation.

#### B. Rob's comments as written at the session:

Frustrated at the fact that we are starting 45 minutes late. We blew off practicing yesterday for a wonderful meal at home, which I might add was a very romantic evening with my lover. I have this thing about promptness. I sometimes get pissed with myself if I miss out a few minutes of doing something. The tension will ease once I start moving. We'll also make up for the time lost this week.

As I was crawling around on the floor, I felt as though it was time for me to come out of my shell. As I looked out, I noticed eyes that looked down inside my soul. The desire to pursue that comfort was strong. There was great comfort in the movement I had. As the music progressed, the more I came out. It was quite relaxing. I saw purple and blue wavy rays above my head. I saw an orange and yellow ball of light. My body was uplifted and directed towards that. As I pictured myself moving with this person, I felt the (our) energy level combining, becoming more powerful as we both spun around. The energy intensified as though we were both indestructible. (He was dancing alone but had the sensation that Fritzie was dancing with him.)

#### C. Fritzie's comments as written in the session:

We're starting 45 minutes late cuz of miscommunication of meeting place. I assumed we would meet in the studio and got kind of pissed that he hadn't shown up. Figured something came up and he couldn't call or else he'd fallen asleep. But I figured I'd go ahead and dance

alone. Rob just came down to see if I was here. He'd been waiting in the Gamut since 11:20 and is pissed that I didn't meet him there. He assumed that we'd meet there. Since I said I called his apartment to see if he was sleeping or something, I think he feels I don't trust him or that I assume that he'd "spaced it out." Not true. I know how much he cares about it. But it's time lost and we didn't work yesterday by choice. Now he has to forfeit a day's nap to come in.

I'm not sure now how to go about this session--individually, watching the other dance, or together as usual, and with or without music? We'll give it a try without music one at a time or maybe together?

Rob alone: First on the ground, ameobeish, primal. Movement mainly from hips. When he got to his feet, his upper body mobilized and he swung his arms side to side, his back often curved slightly over bent knees. Sometimes Rob spun around with his one arm reaching upward as though he were holding on to something. His chest opened up more than usual then and during some spinning. Sometimes I felt as though he could really see me there and was spinning with me. A movement that came out earlier with the Phil Collins tape was when Rob swung his arms side to side with his hands together in a slicing motion. At first I thought it was a piercing, cutting motion, but there was little force behind it, though his eyes were serious-looking. (When he did it the first time, I felt like he was cutting through me at my center.) At the end, he seemed to be collecting energy from above and giving it away in front of him (to me?).

I've noticed that there is a certain rhythmic difference in our movements that leads us to dance better alone, though we work really well together in many other contexts.

#### IV. Session IV March 28, 1984

##### A. Format:

1. Write down state of mind and state of body.
2. Stretching, personal warm-ups.

3. Short improvisation together to "Olias" songs.
4. Fritzie danced along to the song from "Olias," Rob observed.
5. Discussion

B. Rob's comments as written in the session:

As I walked in here today, I walked here with a great amount of tension and frustration towards the people I work with! I did, however, manage to get things off my chest. I was quite pumped up when I walked in. I was slamming my feet and blurting out what was running through my head, a nice release. I'm set for moving around now. There is magic in this studio.

C. Fritzie's comments as written in the session:

I'm ready to move, feel good. Rob's pissed off at B. and S. so he let off steam. The ballet class next door is loud and somewhat disturbing. I hope I can get into this in an hour. I really feel something big itching under my skin. When will it come out and expose itself? In what form?

Me alone: Started out being lightly blown around with a light breeze. "Ran into" something with my back and felt a tingle around the back of my arms, something encasing me. Then I encased it--a large ball of energy/light. Before I squeezed it so tightly that it slipped out of my arms, I let it open and expand. Slowly, I eased away from it, rounding the edges until it melded together like a blown-glass ball. I moved away from it. Then shook my hands once, emphatically as if getting rid of it. Somehow I began reaching straight up, stretching as far as possible trying to open up spaces in my body while also grabbing for a new power or goal (?). I tried a couple of times to reach but couldn't, so I swung my arms quickly from side to side, thrashing through air as though there were a high wheat field in my path to freedom. Suddenly I stopped dead. I felt a strong urge to run, but my feet stuck firmly in that spot. Gradually, I pushed my way to a runners-take-your-mark position and internalized the music's beat. Then, I took off running. I began to spin violently. The motion carried me upward and away. As Rob noticed, my face revealed a questioning of this power. Was I

embracing it or was it controlling me? Sometimes I felt overwhelmed and pushed around by it, other times I felt exhilarated by the energy it gave me--the intensity and mastery of the movement that emerged. An inner battle of acceptance and stubbornness. What has Rob to say?

V. Session V: April 1, 1984

A. Format:

1. Personal warm-ups.
2. Rob moved alone to music.
3. Discussion.

B. Summary description of the session:

Rob lay in a fetal position for awhile then crawled around on the floor. He rose to standing, his eyes closed, and stood there flinching his arms and upper body. This reminded me [Fritzie] of the way he flinches when he is dreaming at night. We spent the remainder of the session talking, mostly about his aunt and uncle's recent decision to get divorced. Rob talked about how it might affect his five-year old cousin as well as its effects on him. We also talked about his parents' separation and his feelings about not having been at home when the separation finally occurred.

C. Comments written by Fritzie on March 3, 1984:

In dance therapy class yesterday, Mara Capy, the guest, told us an old Chinese tale. Afterward, we moved to whatever struck us as personally meaningful. The only image that I held on to was the emperor and empress meeting as young lovers in the garden. The sun shone and the scents of jasmine, herbs and spices wafted between them on a light summer breeze. They promised undying, eternal love for one another. I wondered if their strong emotions hadn't been carried to them with the scents on that breeze and mightn't be as easily blown away? Would that eternal love dim when the sun's brightness greyed with clouds? If springtime and its buds, blossoms, smells and reclaimed warmth intoxicates old and young with love, what is to prevent a



rainy, stormy day from dampening, chilling and washing away the promises, the commitments that were blown lightly into the lover's hearts on the warm breeze?

A movement in last week's dance therapy session with Rob came to mind because I had the same feeling of collecting and cradling a very powerful light-energy but as I embraced it and drew it closer, the light-energy squeezed out of my arms, falling below and floating above, almost like a gelatin squishing between fingers. I panicked, believing that if I squeezed it any closer to me, I'd lose it. So I opened my arms, let it expand into a round, glowing ball and closed it off with my hands. I stepped back and shook the remains of it from my hands, cutting any loose strings.

In the movement exercise with Mara, I felt reluctant and unmotivated to move much. When movement came, it emerged slowly and steadily. Most of the time I was on all fours in very stable positions. I did shift to two limbs occasionally, feeling firm but not particularly comfortable. In talking about my movement to the class, I realized that I'd been searching for stability, security, solidity, but wasn't satisfied anywhere--even in some very contorted positions. Toward the end of the movement session a forgotten dream image flashed into my mind. The night before I'd dreamt that Aurin (Rob's friend) came to me, his hair long, hanging over his black eyes but cut like window curtains so that a long, silver metal moustache outlined the lower edges of his bangs. I tried to see his eyes as he spoke to me. "You must come with me now." "No," I said. "I can't. I'm not ready." "But you must come with me," he said. "No," I said again, somewhat frightened but also angry that he sounded so demanding. In the next memory of the dream, Rob and I were out socially with people our own age. We laughed and had a good time. Then I looked at him and noticed that his hair was half blonde, half black. I can't remember if the roots were black and the ends blonde or vice-versa. But I remember being ashamed or disturbed that he hadn't dyed it all one color. Moreover, I realized, perplexedly, that he was the dark, evil man who had tried to lure me away.



What am I doubting? What am I scared of?  
Are the dark and the light men both Rob? What  
about him is like me that I am not ready to  
face--to "go with"?

I feel like so much could come up in  
therapy right now; I could change, mature a lot,  
break old, destructive or stagnating patterns.  
Where's the courage? Why do I feel I can "es-  
cape(?) to Rob anytime? Is time spent with him  
automatically a shirking of my responsibilities?  
I know he supports me in my work, but I don't  
have the strength or knowledge to guide myself  
properly, nor the willpower to plug away dili-  
gently. I just make the progress seem difficult  
and thus slow it down. TIME, PACE--speed up!  
Don't think so much.

# VI. Session VI: April 8, 1984

## A. Format:

1. Word exercises made up on the spot by  
Fritzie. I wanted to focus on our roles  
in the relationship before getting in-  
volved with undirected contact improvi-  
sation.

- a. Each pick the first word that comes to  
mind. Move together, relating to one  
another as that word. Try to figure  
out what the other person's word is.

Rob moved as "away," Fritzie as "jelly."  
Both of us guessed the other's word on  
the first try.

- b. Each pick a word that describes yourself  
in general. Move as that word in rela-  
tion to each other.

Rob moved as "playful," Fritzie as  
"indecisive." We both guessed each  
other's word within three tries.

- c. Pick a word that describes the other  
person, moving as that word in relation  
to the other person.

Both of us hugged the other, stroking  
the arms and back and looked steadily

and softly into the other's eyes. Rob thought I picked "sincere" to describe him, and I thought he picked "healer" to describe me. Both of us had chosen "sincere" to describe the other.

This conflict within me between proving my ability to be independent and continuing my relationship with Rob came to a head in a session on April 8th. I was feeling accumulated annoyance at Rob, due in part to general tension in my personal life, but I was unable to express my feelings to him. We tried improvising to the song from "Olias" but nothing happened. We began playing around on the floor acting like cats, hissing and pawing at each other. This play developed into a full-force battle on my part and a forceful, but controlled battle on Rob's part. After about five minutes, we finally stood still, face-to-face, staring in each other's eyes. I had never actively expressed anger before except in play or for short periods of time. As I stood there with a lump in my throat, on the verge of tears (my usual response to anger is crying), I felt my feet gradually become more firmly planted on the floor. My stance widened with each deep breath I took, and the energy flow from my pelvis to my heels felt stronger. Rob stood there firmly, looking into my eyes and challenged me to be angry while allowing me to find solid ground. He encouraged me and expressed his faith in my ability to hold my own saying, "You can do it. You're a strong lady. Go for it."

Since that session I have felt freer in expressing my opinions, positive and negative, without getting emotionally overwhelmed. Our relationship has stabilized, particularly in my contribution and commitment. I now believe that I can have a serious relationship with Rob without sacrificing myself or my goals, though I have a long way to go before these goals are realized and before I feel satisfactorily in control of my life.

## VII. Session VII: April 15, 1984

### A. Format:

Rob was very tired, sore and stiff; didn't feel like moving. We talked about which movements we would use for the final piece and planned approximately when they would come in the music.

VIII. Sessions VIII, IX and X: April 20, 22 & 23, 1984

A. Format:

Rehearsed the piece as it was to be performed  
with the music.

